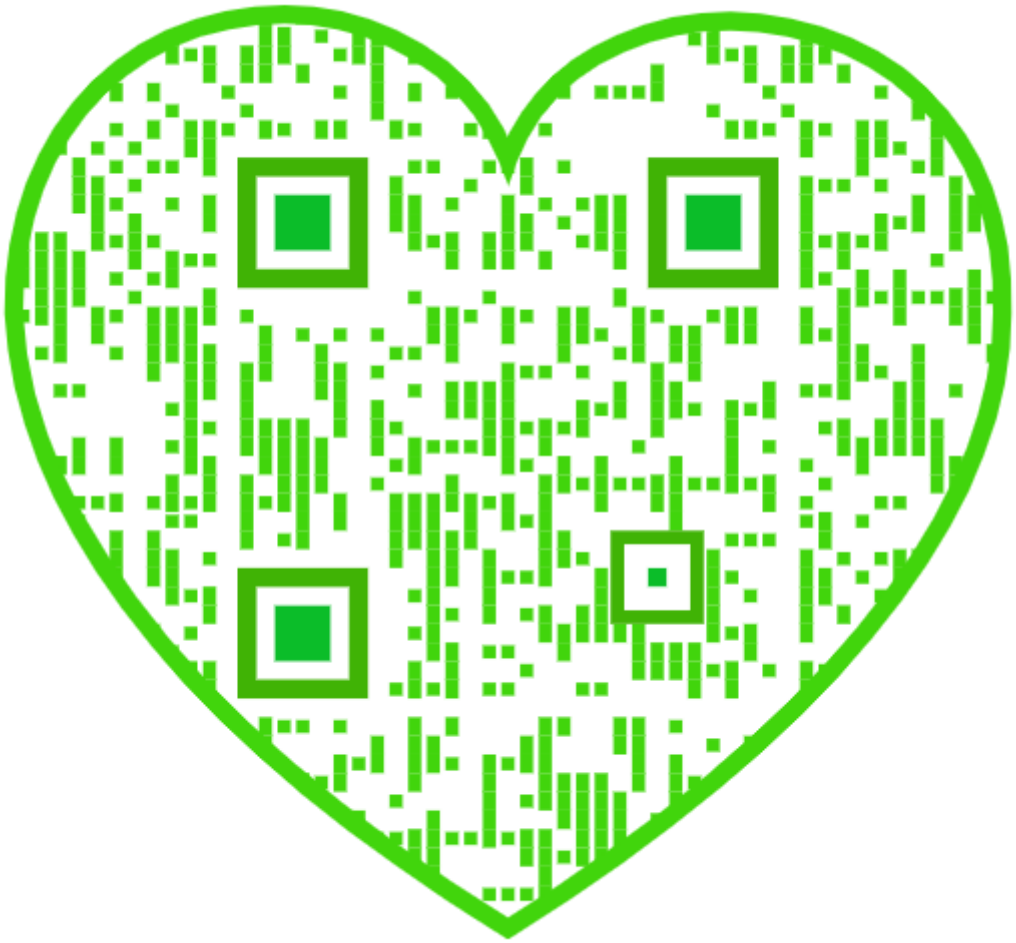
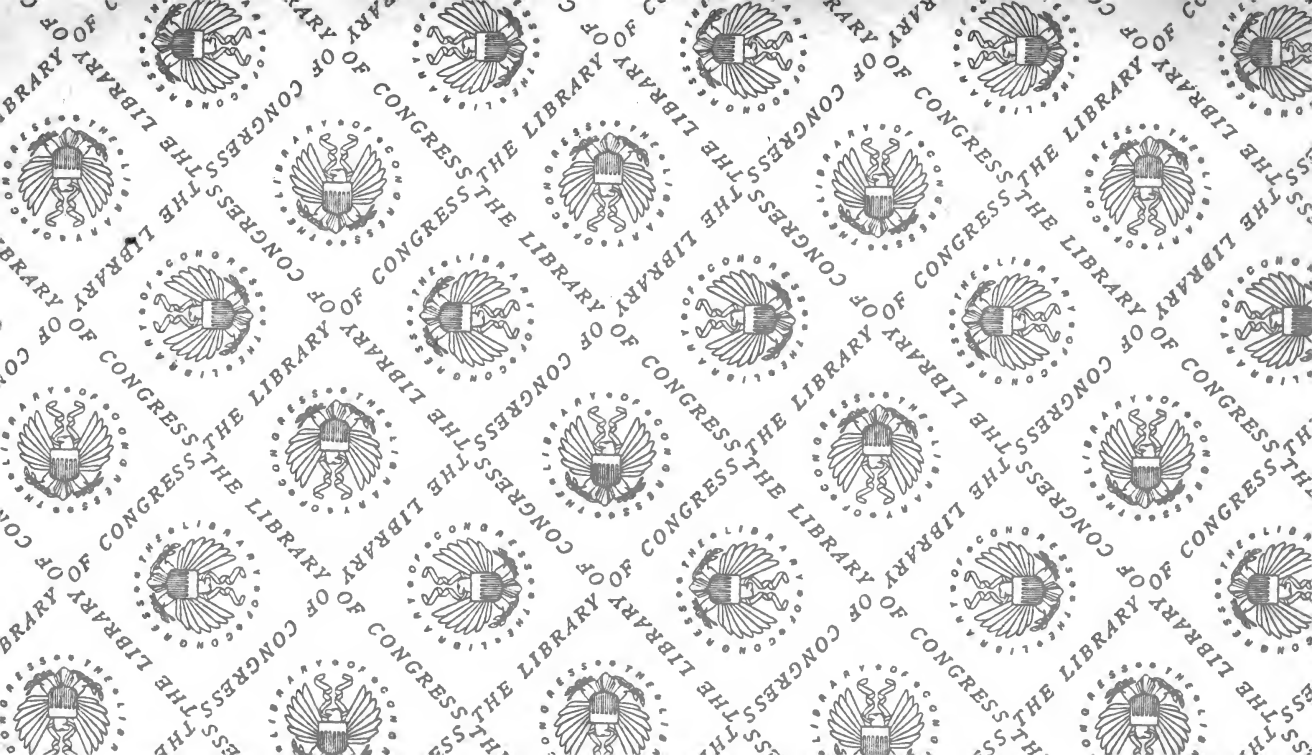
TT 515
.S92




THE LIBRARY OF CONGRESS

GUIDE

TO

DRESSMAKING.

CONTAINING

ALL AND COMPLETE INSTRUCTIONS IN MEASURING, FITTING, CUTTING BY MEASURE, MAKING UP, AND ALL THE OTHER DETAILS OF DRESSMAKING.

TO WHICH ARE ADDED

COMPLETE INSTRUCTIONS FOR CUTTING AND MAKING

LADIES' UNDERCLOTHING.

FIFTY-SEVEN ILLUSTRATIONS.

LIBRARY OF CONGRESS
COPYRIGHT
No. 70859
1873
CITY of WASHINGTON

BOSTON:
J. HENRY SYMONDS, PUBLISHER,
68 DEVONSHIRE STREET.

TT515
S92

Entered according to Act of Congress, in the year 1876, by
J. HENRY SYMONDS,
in the office of the Librarian of Congress, at Washington, D. C.

9-1736

PREFACE.

The great success which the previous practical works—adapted to the wants of the American lady and issued by me—have met with, is an assurance that this thorough treatise on a subject of absorbing interest to every lady, especially to all mothers of families, will meet with a cordial welcome.

It has been the intention of the author to so simplify the subject which she has treated as to enable all ladies who will give the work an attentive persual, to literally become their "own dressmakers." That this modest publication may enable thousands of ladies to master the details of the art of dressmaking, and thus to prove to them a very economical as well as instructive companion, is the hearty wish of,

THE PUBLISHER.

ANNOUNCEMENT.

In presenting this volume to the ladies of America, the publisher takes occasion to call attention to the following books issued expressly for those ladies who find pleasure and profit in the several arts of which they treat.

LADY'S BOOK OF KNITTING AND CROCHET was first issued in January last, and has already reached the sale of nearly ten thousand copies. It contains over a hundred formulas for these interesting pursuits, all of which have been thoroughly and conscientiously tested by a lady expert, and she has succeeded in describing them all so distinctly that no one can have the slightest difficulty in understanding them. These directions include the most novel and unique effects in these branches of lady's work. *Price 50 Cents.*

GUIDE TO NEEDLEWORK. The second edition of this valuable ladies' companion is just issued, in which its one hundred and sixty-seven illustrations have been greatly improved. It contains full and explicit instruction for every kind of stitch in plain and fancy needlework, together with full directions for cutting and making underclothing, and complete directions for Berlin work and embroidery. The character of the instructions which it gives is such as to make it almost invaluable to such ladies

as are already skilled in needlework, as well as to those who are seeking to become so. *Price 50 Cents.*

GUIDE TO HONITON LACE MAKING. This work will introduce to the ladies of America an agreeable occupation which, although not much practised in this country, is very fashionable throughout Europe where it has proved to be not only a very fascinating employment, but at the same time a calm and quiet occupation, and is considered a real benefactor to the sex. Illustrated with sixty-eight cuts. *Price 50 Cents.*

These books are for sale by all booksellers, news-agents, and dealers in trimmings; or mailed, postage free, on receipt of *50 Cents*, by J. HENRY SYMONDS, 68 Devonshire street, Boston, Mass.

Trade supplied by New England News Co., Boston, and American News Co., New York.

GUIDE TO DRESSMAKING.

INTRODUCTION.

The following lessons are designed to teach ladies how to cut out and make up their own and their children's dresses. Dressmaking has been of late years a much neglected art, and few ladies even possess the knowledge necessary for making the clothes they wear.

Yet dressmaking is not difficult work; it does not demand genius, but a capacity for taking trouble. A careful worker will become a good dressmaker, and will succeed, after a few trials, in making far more satisfactory dresses than she can obtain from a second-rate dressmaker by patiently mastering each detail, and, with the help of a really well-fitting pattern-bodice, no amateur need despair rivalling first-class work.

In these days of sewing-machines, paper models, and fashion magazines, with their accompanying illustrations of the ever-changing mode, there can be no more reason why a lady should not employ her leisure time in making her own dresses than there was in earlier days against the maids and matrons of England's upper and middle classes sitting at the distaff and manufacturing their own linen. In fact, there are many reasons in favor of such a practice. Economy is forwarded by it, and a lady can afford to trim her dress much more handsomely when she has in hand the amount of money that would otherwise

have gone to the dressmaker for mere making. Besides, many things already in the house can be utilised in home dressmaking that one would not like to ask a dressmaker to use up. And on other accounts it is also advantageous. For instance, it is almost invariably the case that those who make their own dresses fit themselves much better than any regular dressmaker. This may seem improbable, because the professional hand has naturally much more experience, but when our readers reflect that among so many patterns for so many different figures a dressmaker may often get confused, and that in the case of home dressmaking the pattern and the figure are all one and the same, it will appear less unlikely that an unprofessional hand may succeed in this case better than a professional.

Planning a new dress is not unlike planning a new house. One first estimates the cost, then chooses the style, in which is included the choice of material. Nowadays, the style of both houses and dresses are so various that the principal difficulty is to choose, and the next to follow one's choice out with consistency. This last point is where most of us fail. Anomalies in architecture are not rare, but incongruities in style of dress are pitiably frequent. But with this vexed question we have nothing to do at present.

CONCERNING MATERIAL.

First of all, then, in selecting materials and trying the necessary quantities, you must bear in mind the different widths of the various textures, and find out before you enter the shop exactly the quantity of material you wish to purchase. Let us suppose, for instance, that you want to make yourself a jacket; and before buying the stuff you

wish to know exactly how much it will take. The material is to be serge, which is thirty-two inches wide. You fancy that it will take three yards—from that to four. Clear a strip of the floor, about four yards by thirty-two inches; mark it out distinctly on the carpet with white chalk, and then lay the different parts of your pattern on it; turn and twist them till you are satisfied that they lie in the smallest compass, and before taking them up make a little sketch on paper of the way in which they are arranged, lest you should forget; then measure exactly the length taken by them on the carpet; and, lastly, give two minutes to thinking it all over, and satisfying yourself that there is no mistake, such as forgetting a sleeve, or having arranged the two fronts for the same side. By doing this a few times you will soon get into the habit as it were mechanically, of knowing where each little piece will fit in, and then you will cut out to advantange without all this preliminary trouble. Another thing to be mindful of is to be sure to allow for a right and wrong side, should there be a difference, and that the grain or nap of the stuff is the same up and down. By careful attention to these little things a reduction of two or three yards may frequently be gained.

It is a good plan, when one is going to buy materials, to keep in the pocket-book a little table of the widths of the different materials, and a list of the respective quantities required. Thus, fourteen yards of serge, thirty-two inches wide are equal to eight yards of tweed at fifty-two inches. Sixteen yards of silk, twenty four-inches in width, equal fourteen yards at twenty-seven inches in width.

It is almost impossible to give minute directions as to the quantities required for a dress, jacket, tablier, or bod-

ice. Much depends on the size of the wearer, and much on the quantities of trimming used. A perfectly plain dress for a figure of medium size requires twelve yards of material thirty-two inches in width. When I say a perfectly plain dress, I mean an untrimmed skirt, tablier-tunic, and jacket bodice. To make a short jacket takes about a yard and a quarter of tweed, according to the size of the wearer; in linsey or serge, about three yards; of Irish frieze, being somewhat narrower, three yards and a quarter. For tablier-tunic and bodice, of double-width material, such as merino, a little under three yards and a quarter will suffice; if the serge be single-width, five yards; if narrower still, say twenty-seven inches, then five and three-quarters. Frieze, although narrower, will take somewhat less, on account of the extra thickness of the material. This is all reckoned without allowance for trimming.

Certain materials require to be made up with the nap running up; of these are sealskin and velveteen, If they are made so that the nap brushes downwards, they will look very badly. There will be a dusty-looking white sheen on them, whereas if made as above, they present a rich gloss, and look their best.

This must be allowed for in calculating the quantities of material required, as, for instance, in cutting gored breadths, it will not do to make two gores out of one breadth, as may be done in ordinary plain materials, for that would necessitate turning one of them down and the other up. In goring velveteen it is well to cut off the unnecessary portion in such a manner as will enable you to utilise it for some other portion of the dress, such as the under part of the sleeve, the cuff, or the pocket.

CONCERNING TRIMMINGS.

Calculating the quantities for trimmings is rather more difficult than estimating the number of yards necessary for cutting the plain dress. A rough guess may be made by allowing three times the length of the part to be trimmed for kilt plaiting, or close plaiting, as is sometimes called. For instance, if the skirt measure four yards round, and you wish to trim it with these close plaits that are now so fashionable, you must allow twelve yards of material cut to the right width, for this plaiting. If the plaiting is too be seven inches in depth, you must cut stripes of material of that width until you have twelve yards. This will aid you in estimating the quantity necessary to buy. For flounces or frills that are simply gathered or plaited, it will be sufficient to allow twice the length of the part to be trimmed. For bias bands it is very easy to calculate, for a yard of material, if cut exactly on the bias, and carefully managed will give exactly the same length in bias bands that it would if cut into plain straight strips.

Such small matters as collars, cuffs, piping, etc., need not be calculated for in purchasing a dress, since these can always be got out of the cuttings.

The gathered sleeves that are still sometimes seen require about double the quantity of material necessary for the coat-sleeve, which is now *the* sleeve *par excellence*.

Sometimes the cuff of the coat-sleeve is very elaborately trimmed, and in this case the quantity of material necessary for such trimming must not be omitted in one's calculation.

Linings, buttons, whalebone, hooks and eyes, tape, ribbon, and braid must not be forgotten. For body and

sleeves three yards of lining will be sufficient. Properly speaking, sleeves should always be lined with silk, which is more comfortable than linen or cambric, and also gives the sleeves a better "set." For the skirt, a yard and a half of lining will be sufficient, unless it be intended that the skirt shall be lined throughout. This is not often done now, though I always recommend it with the skirts of thin dresses, such as tussore, thin silk, lawns of the lighter kind, and black silks when "done up" afresh. The lining not only keeps the dress cleaner, but it also protects it from wear and tear, or such accidents as may befall when the dress gets trodden upon.

In buying braid for putting round the hem of dresses, one should always buy the best. If the dress be four yards round, four and a half of braid should be allowed, as it should be put on without the slightest stretching, otherwise it will not serve the purpose for which it is intended, that of protecting the dress from injury and soil.

TERMS USED IN DRESSMAKING.

No science, no art, is without a certain language of its own, a language which must be mastered by the student. For example—terms used in cookery have to be learned by the novice; the terms used in botany and chemistry present the great difficnlty of being in a dead language; while musical terms are chiefly Italian, and cookery technicalities are French. To France, then, as the great leader in the civilizing arts of cookery and dress, do we turn for instruction in the alphabet of dressmaking terms. These terms should be acquired by beginners, for, although we endeavor to avoid French words as much as possible in this work, yet certain words have become Anglicised,

and are accepted and understood by all workers. We may instance the word *Bouillon* as one of these terms, which, being almost untranslatable into English, is universally made use of by dressmakers, modistes, and drapers. In the following alphabetical list I have given—1st, the exact or literal meaning of the word; 2nd, the explanation when necessary; and 3rd, an example of the application, also when necessary.

I do not pretend that this list includes all, or even one half, of the French terms used in dressmaking; for, as novelties are continually arising, so words are coined and become general in a short space of time; but the words most usually employed are here. Some ladies wish that "dressmakers' language" could be "put into English," but technical terms must be used in describing the art of dressmaking, as well as in describing all other arts.

LIST OF FRENCH TERMS USED IN DRESSMAKING.

Agraffe.—A clasp; applied also to gimp fastenings.

Apprêt.—1. Finish; the dressing put into calicoes, &c. Ex.—*Percale sans appêrt*, undressed cambric. 2. Also the trimming at the back of a bonnet, either a lace lappet or ribbon bow, or any finish to a head-dress.

Aumonière.—Alms bag; a small bag hanging from the waist.

Baleine.—Whalebone.

Bandeaux.—Bands; applied also to bands of hair.

Bas.—1. The lower edge. 2. Stockings.

Basques.—Applied to the ends of a jacket or bodice falling below the line of the waist.

Biais.—1. Bias, on the cross. 2. Crossways.

Bombé.—Rounded or puffed.

Bordé.—Round; edged with.

Bordé à cheval.—Binding of equal depth on both sides.

Bottes.—Very thick walking boots.

Bottines.—Boots; applied chiefly to house boots.

Bourré.—Wadded or stuffed; a term often applied to quilted articles.

Calotte.—Crown; the crown of a cap or bonnet.

Camisole.—A loose jacket; applied to dressing and morning jackets.

Capitonné.—Drawn in like the seat of a sofa or chair; buttoned down.

Capuchon.—A hood on a mantle.

Cascade.—A fall of lace; generally used in speaking of lace that is made to flow, with zig-zag bends, like a river.

Ceinture.—Belt, waistband, or sash,

Chaussure.—Boots and shoes.

Chemise.—Shift; *chemise de jour*, day chemise; *chemise de nuit*, night-dress; *chemise d'homme*, a night-shirt.

Chiqueté.—Pinked out.

Clos.—Closed or fastened.

Coiffeur.—Hairdresser.

Coiffure.—A head-dress; manner of dressing the hair.

Coive.—Bonnet lining.

Confection.—A term applied to all kinds of made-up mantles, cloaks, and jackets, and all outdoor garments.

Coques.—Looped bows of ribbon.

Cornet.—The cuff of a sleeve opening like the large end of a trumpet, larger at the wrist than above.

Corsage.—Bodice.

Corset.—Stays.

Costume.—Complete dress.

Coulisse.—Small slipstitched plaiting, sewn on to the dress by slipstitches.

Crénelé.—Crenelated; cut in square scallops, like battlements.

Dentelle.—Lace.

Dentellé.—Scalloped.

Dents.—Scallops; these can be pointed or square.

Dessous.—Underneath.

Dessus.—Above.

Devant.—Front.

Dos.—Back.

Echarpe.—A scarf; applied to scarves tied round the hat.

Ecru.—The color of raw silk.

Effilé.—Fringe, generally a narrow one.

Encolure.—The opening at the neck of a dress or the armhole.

En biais.—On the cross.

En châle.—Resembling a shawl; applied to bodices and drapery.

Encœur.—Heart or V-shaped; applied to bodices.

En coquille.—Folded backwards and forwards in zigzags. Shell points.

En echelle.—Like a ladder.

En èventail.—Like a fan.

En tablier.—To look like or imitate a tablier.

Envers.—The wrong side.

Epaise.—Thick.

Epaisseur.—Thickness.

Fendu.—Slashed, cut open; applied to jacket-basques, sleeves, &c.

Fichu.—A half-squaae, cut from corner to corner; any small covering for the shoulders.

Flots.—Quantities of lace or ribbon so arranged as to fall over each other like waves. Ex.—*Flots de dentelle*, rows of gathered lace falling one over the other.

Frange grillée.—A rather deep fringe, with an open heading, like network.

Fronces.—Gathers; *Froncé*, gathered.

Jarretière.—Garter.

Jupe.—Skirt.

Jupon.—Petticoat.

Lingerie.—Collars and cuffs, made either of linen, cambric, or muslin and lace.

Lisere.—A narrow edging or binding.

Lisière.—Selvedge; applied also to the colored edges of silks.

Manche.—Sleeve.

Manchette.—Cuff.

Manteau.—Cloak.

Mule.—A heelless slipper.

Nœud.—A bow, or knot.

Noue.—Tied, or knotted.

Ombrelle.—Parasol.

Parement.—Cuff on the outside of a sleeve.

Parure.—A set of collars and cuffs; applied also to a set of jewelery or ornaments.

Passant.—Piping without a cord.

Passe.—The front of a bonnet or cap.

Peignoir.—Dressing gown; dressing jacket.

Pèlerine.—A small mantle, rounded like a cape.

Petit côte.—Side-piece.

Plastron.—Breast-piece; a piece put on the front or back of a dress bodice, generally of a different color and material.

Pli.—Fold.

Plis.—Folds.

Plise.—A plait, or fold.

Plisses.—Plaits.

Ras-terre.—Just touching the ground.

Retaper.—To do up a bonnet or hat. (Milliner's term only.)

Robe.—Dress.

Robe de chambre.—Dressing or morning gown.

Rouleautes.—The same.

Rouleaux.—Rolled trimming made of crossway strips of material.

Ruches.—Gathered trimmings; called ruches here.

Saut de lit.—Dressing-gown.

Simuler.—Simulate; to imitate.

Soulier.—Shoe.

Taille.—Waist, or figure.

Tournure.—A bustle; also the general appearance of a dress, costume, or person. Ex.—*Tournure distinguee*, lady-like appearance.

Traine.—A train. *A traine.*—With a train.

Tunique.—Tunic.

Tuyaux.—Fluted plaitings.

Tuyaux d'orgue.—Wide flutings, like the pipes of an organ.

Velours.—Velvet.

Velouté.—Soft, like velvet.

Vetement.—Garment.

Volant.—Flounce or frill.

STITCHES, SEAMS, &c.

The stitches used in dressmaking differ very slightly from those employed in plain work; still there is a little difference in the mode of working each which should be attended to. We therefore give illustrations and descriptions of each.

Simple as is the running stitch, it requires considerable care in taking the exact number of threads up at each entry of the needle. This applies particularly to the running together of silk breadths for skirts, and to grenadines and other similar fabrics. Running is used for seams of

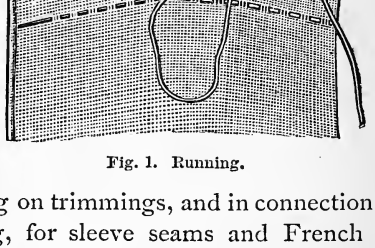


Fig. 1. Running.

skirts, putting on trimmings, and in connection with felling and stitching, for sleeve seams and French seams. In running two widths together, care must be taken to draw the thread tightly to avoid all puckering, drawing up of the material; and on heavy material an occasional back-stitch is necessary when working upon dress skirts.

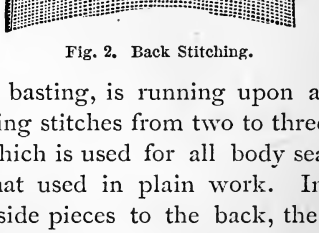


Fig. 2. Back Stitching.

Tacking, or basting, is running upon an exaggerated scale, introducing stitches from two to three inches apart.

Stitching, which is used for all body seams, is exactly the same as that used in plain work. In stitching the fronts and the side pieces to the back, the same number of threads must be taken up each time on the needle to

produce the pearl-like appearance so remarkable in the work of good dressmakers. For stitching bodice seams, the stitches may be less carefully executed, but no careless work is allowable.

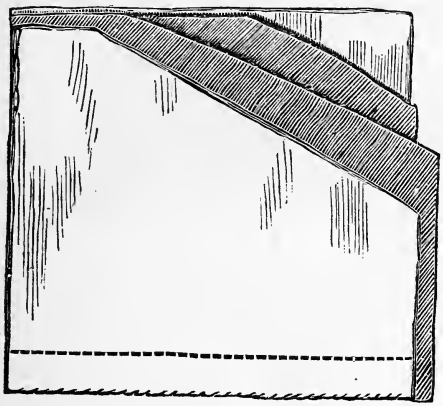


Fig. 3. Bodice Seam.

Seams of bodices are usually stitched, and overcast (*see Fig. 3*).

The overcast stitch is merely a sewing stitch, taken from left to right instead of right to left, as in ordinary sewing;

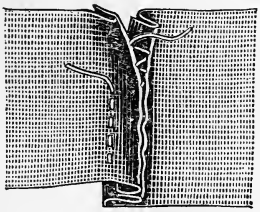


Fig. 4. French Seam (begun).

it is also taken much deeper into the fabric; our illustration, in fact, does not show the stitch taken with sufficient depth.

But some materials require seams made with a French seam. The seam is closely run as near to the edge as possible, and on the right side of the fabric; the seam is then turned over and stitched on the wrong side, just below the turned-in portion.

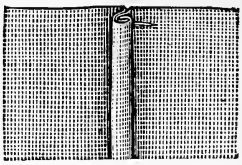


Fig. 5. French Seam (complete).

French seams are used for clear, transparent materials, and for unlined fabrics; they are useful wherever it is desirable to have the inside as neatly finished as the outer side.

French seams are often used in making up lace, net, &c.; this is not a good practice; the best modistes stitch

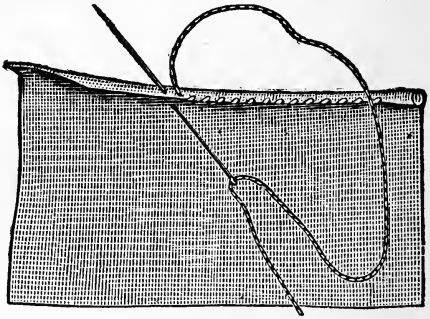


Fig. 6. The Rolled Hem.

net and lace fabrics, then cut the edges close and overcast into every hole of the net or lace, the seam is then scarcely visible. As lace and net are frequently worn over colored silks, it is most important to secure an almost invisible seam.

Cloth and thick materials are often finished by being turned over and stitched down. If hand-stitched, this kind of hem need not be tacked, but for sewing machine work it is best to do so.

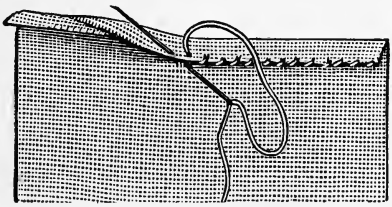


Fig. 7. Hemming.

Few finishes for muslin dresses are prettier than the stitched hem. For children's dresses, the stitched hem is often worked with a silk contrasting in color, which gives the effect of a Russia braid. Tarlatan ball dress flounces, stitched with white, or with colored silk, look admirably, and are thus trimmed at trifling expense.

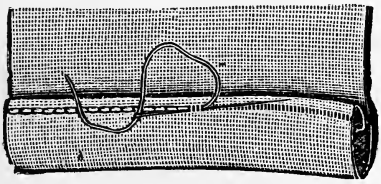


Fig. 8. Stitched Hem.

Another mode of hemming used by dressmakers is called by French modistes "half hem," and is used for keeping up the lining of dresses in position; the stitches are taken very far apart, and the needle is inserted slanting so as to take up the least piece at a time, in order not to show on the right side. This is easy enough on thick fabrics, as cloth, serge, rep, and poplin, but very difficult on thick silk, when, as it is not possible to preserve the

stitches from showing on the right side, the stitches are much closer together, and set at exactly even distances.

The false hem is so called because it appears to be what it is not—part of the dress turned under and hemmed up.

False hems are added to the edges of dresses, and used in many ways in dressmaking. Fig. 9 illustrates this hem.

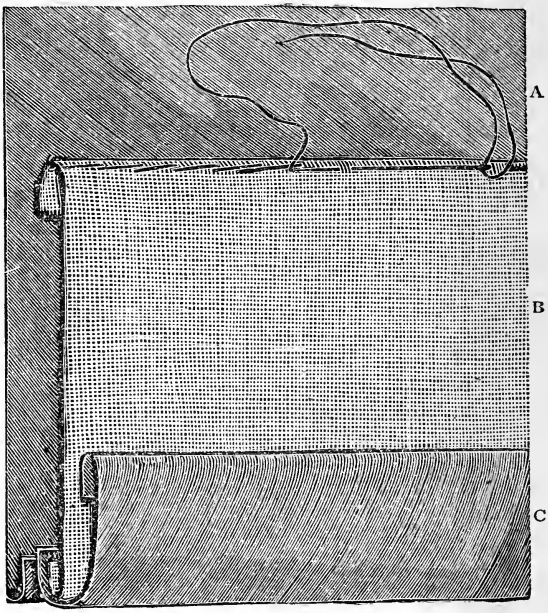


Fig. 9. False Hem.

A is the dress; B, the lining of false hem; C, the false or additional hem. The false hem C is stitched to the lining; the lining and false hem are pieces of material run at the edge of the skirt, on the right side, turned up over on the wrong side, and lightly hemmed down by slip-stitches, as shown in the illustration.

Various fabrics are employed for false hems. When economy is no object the dress material is used, or a poor silk or sarcenet, matching in color, and lined or not with muslin, according to the requirements of the dress fabric. If lined with muslin, it is usually cut the selvedge way, in order to secure long pieces, and small plaits are laid where requisite, but the more careful dressmaker will cut her lining exactly shaped to the dress, and we need not

Fig. 10. Gathering.

say that the effect is better, although, for ordinary dresses, it is not considered worth while to devote so much time and labor to the false hem lining. Dressmakers as a rule, do not hem the lining up when the skirt is trimmed, as the firm work used to keep the trimming in place also keeps the lining in position. The edge of the lining is nicked with the scissors in points, like pinking, to prevent fray-

ing. But this must be cut carefully in neat zigzags, as, if carelessly cut it will look very untidy.

Gauging, or gathering, is required in many parts of dressmaking. Formerly all dresses were gathered, before the great plaits came in; and many dresses are now gauged at the back plait. Gathering is employed for drawn sleeves, bouillons, and for all gathered flounces. The stitches must be very carefully taken, and in each row of gauging the same threads must be taken up as in the

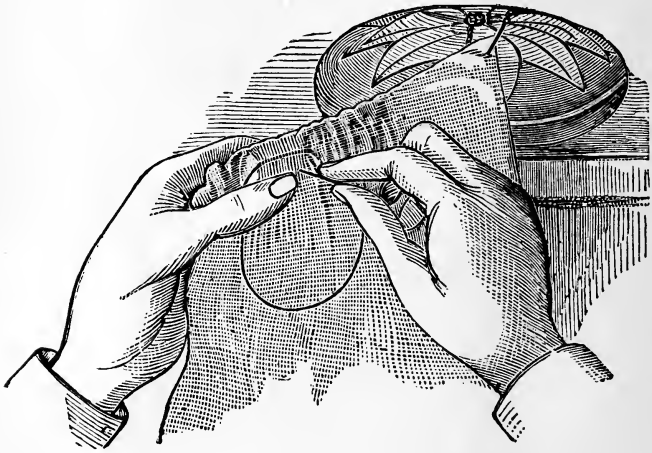


Fig. 11. Striking Down Gauging.

preceding row. See Fig. 13. When a bouillon is gathered, however, exactly the reverse of this is done; the the top edge is gathered first, and when gathering the lower edge, the stitches are arranged so as to take up all the intervals passed over in the upper or first gathering, and to this secret nearly all the beauty of the bouillon is due. Gathering is sewn in to a band, as shown in illustration 12, and is tucked down under rouleaux, or other super-

posed trimming. When skirts, or portions of skirts, are gathered, the gauging is longer, and is not only sewn in fold by fold, but one or two rows of slip-stitches are taken

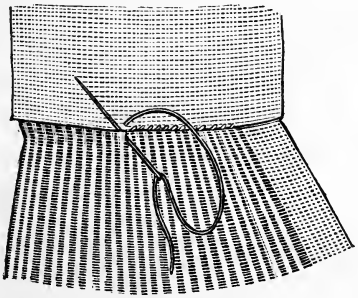


Fig. 12. Gathered Flouncing Sewn in Band.

about one inch below the lowest, in order to keep the gauged folds in exact position. Very strong waxed cot-

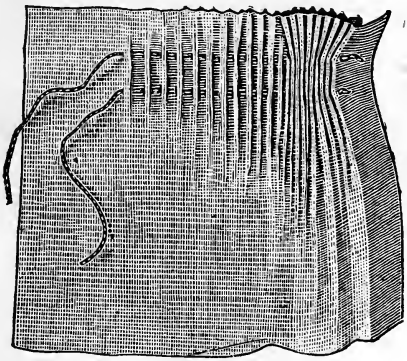


Fig. 13. Double Gauging.

ton should be used for sewing in gathers, but silk is preferable to any kind of cotton for this purpose.

The illustration Fig. 14 shows the mode of sewing in the wide gathers used at the back of children's dresses. The material is very evenly gathered on a firm thread, drawn up on this thread, and the end of the thread wound under and over a pin, to keep it as tightly as required during the process of sewing in the band.

As will be seen from our illustration, every fold is sewn firmly in place, and the fulness is managed according to the quantity of material to be sewn into the given space of the band.

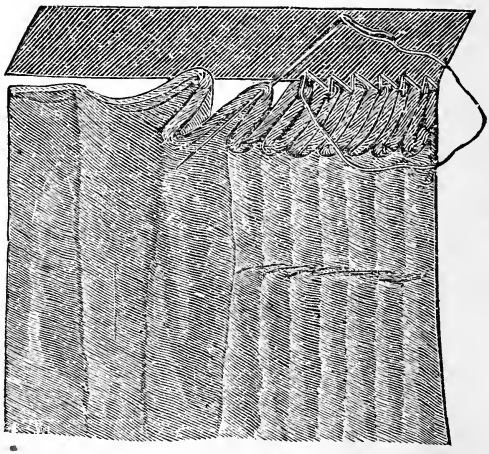


Fig. 14. Sewing in Dress Gathers.

At a distance of from one inch to an inch and a half from the top, the gathers are fimly caught down by slipped stitches. This gives great solidity to the work. Gathers are much used for children's dresses and for pelisses. A strong thread should be run through all the edges of the top of the gathers.

CORDINGS AND BINDINGS.

Cording is extensively used in dressmaking, and for this work great nicety is required. Cording can be made single, double, treble, or quadruple, though this is seldom done; but the principle of every kind of cording or piping can be learnt from the following:—Cut the material in exact crossway or bias lengths (for single cording it should be narrower than for double); for single cording the cord is placed in the center of the bias piece, and the material folded over and run in place, as shown on the upper edge of Fig. 16, and the edges turned under and hemmed down as here illustrated.

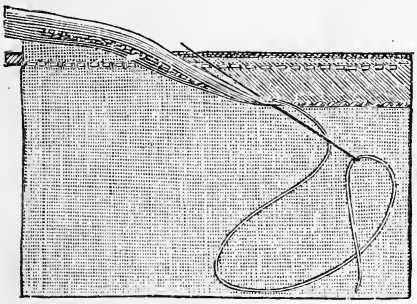


Fig. 15. Single Cording.

In making double cording, both edges are folded over the cord, and when run, the two cords are put together, and run or stitched to the material. Experienced workwomen arrange and make the cord as they put it on the work; but this is by no means an easy plan for beginners, who will do well to make each cord separately and neatly before attempting to finish a dress bodice with cording. Bodices are often edged with a double cording of the

same, or of contrasting material; flounces are sometimes corded with another shade of color, and ball dresses of white tarlatan look admirably when finished with satin cordings.

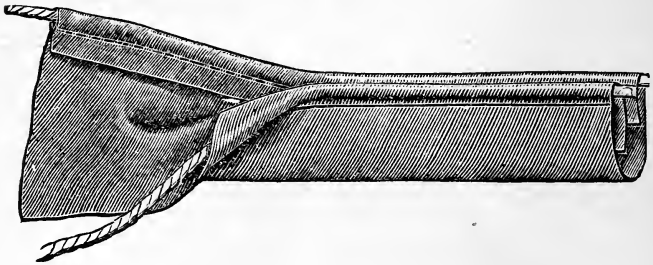
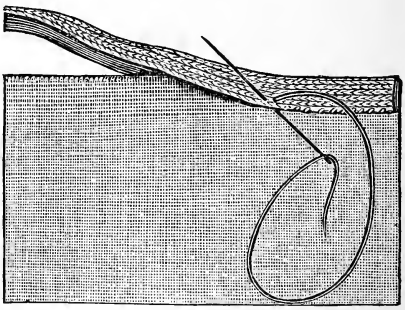


Fig. 16. Double Cording.

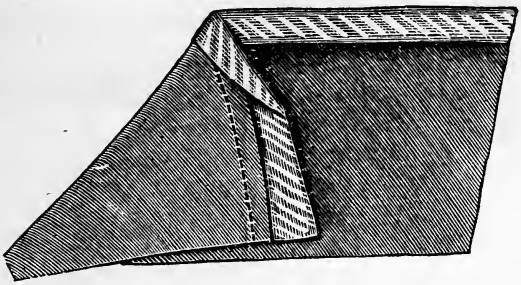
Binding is used in dressmaking, both as a trimming and as a secure finish, as at the edges of dresses, &c. Our illustration shows binding hemmed on on both sides of the braid; but binding is often run on one side and hemmed



No. 17. Binding

on the other; and again, on thin materials the braid is simply folded in half and run on, taking the stitches through on the other side. This mode is used in binding tarlatan flounces with satin ribbon, &c.

Our illustration, Fig. 18, shows a bias flounce, finished at the edge by a narrow hem of bias silk; it will be seen that both fabrics are cut strictly bias, and that the silk is placed right side downwards upon the right side of the flounce, when it is run on closely but lightly at one-eighth



No. 18. Bias Binding.

of an inch from the edge, turned over, and felled on the wrong side over the turned-in portion, and no stitch is of course seen on the right side.

Fig. 19 illustrates a hem bound with the same material; this is done precisely like the above. Another mode of producing a similar effect is managed thus:—Cut the bias flounce a little longer than is actually required, turn down on the right side of the fabric one-eighth of an inch more than is required for the rolled bind; run closely at one-eighth of an inch from the edge, pulling the cotton rather tightly, and finishing off very securely; then fold back the turned-down piece, and fell down on the wrong side; the effect will be similar to that of Fig. 19.

Cording, bound hems, and rolled hems are all esssential portions of dressmaking, and are regularly taught to

apprentices. Ladies who desire to make practical use of these instructions must not grudge devoting some little

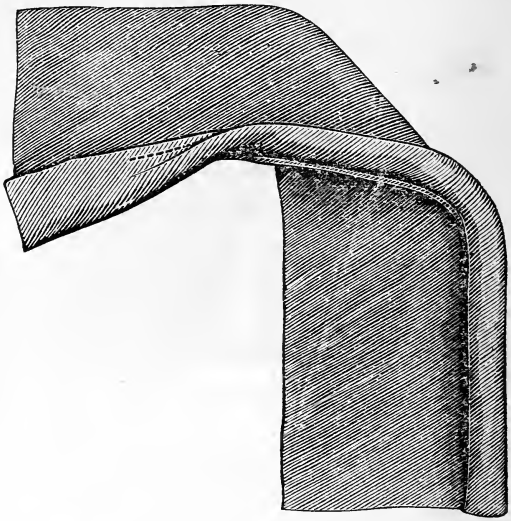


Fig. 19. Hem Bound with Silk.

time, which will well repay their trouble, to the acquirement of these details in the art of dressmaking.

CUTTING BY MEASURE.

The most important thing in making the simplest, as well as the most complicated, garment, is to know how to take the exact measure of the person for whom the garment is intended. This operation once carefully performed, success is sure to follow, and the dresses made at home will fit as well as if they came out of the hands of a first-rate dressmaker.

No trouble is too great to bestow upon cutting out; upon the accuracy and care displayed in cutting out depend the fit of the dress; stitching may be unpicked and remade, but a badly cut dress is without remedy.

We will ask our readers to examine closely the two figures, (20 and 21,) and to follow the numbers marked, writing them down at the time in a note-book. Take, with a yard measure, the first measurement, Fig. 20, the length of the bodice in front; write it down fully, front of bodice, or simply designate it as No. 1.

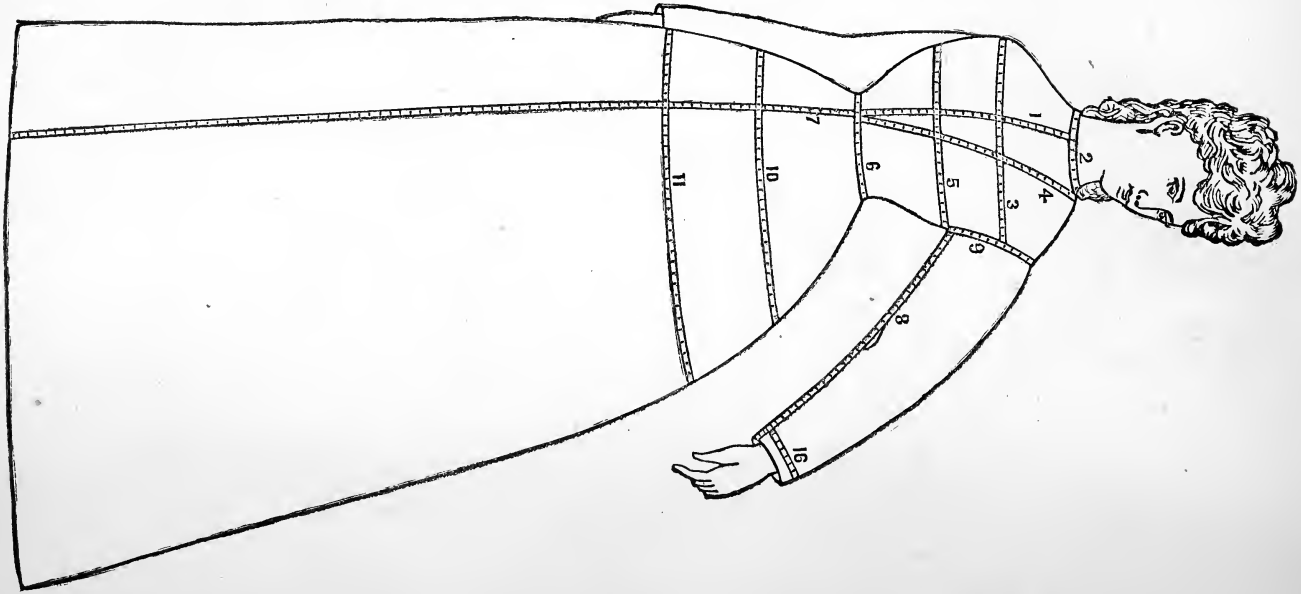
After a little time the numbers will be understood at once.

The second measurement is round the neck; the third, the width of the chest at the top of the shoulder; the fourth is taken from the neck crossways to the waist; the fifth takes the chest at the widest part, it is generally taken with the back, which corresponds with it, and is marked No. 5, the measure is put right round the body under the arms; the sixth measurement is the size of the waist; the seventh the length of the skirt in front; the eighth the entire length of the arm to the wrist; the ninth the armhole: this completes the front of the bodice.

After the length of the skirt has been taken to the instep, the hips must be measured round, as in Nos. 10 and 11; now that dresses are worn tightly stretched over the hips, this measurement is quite indispensable.

The second figure (21) gives the measurements at the back; No. 12 is the length down the middle of the back; No. 13, the width of the shoulders; No. 14, the armhole, which is the same as in front; and No. 15, which is taken round the body, has been already explained. The armhole has already been taken as No. 9. The length of the sleeve, with the elbow bent, must next be taken: it is

Fig. 20. Diagram of Front Measurement.



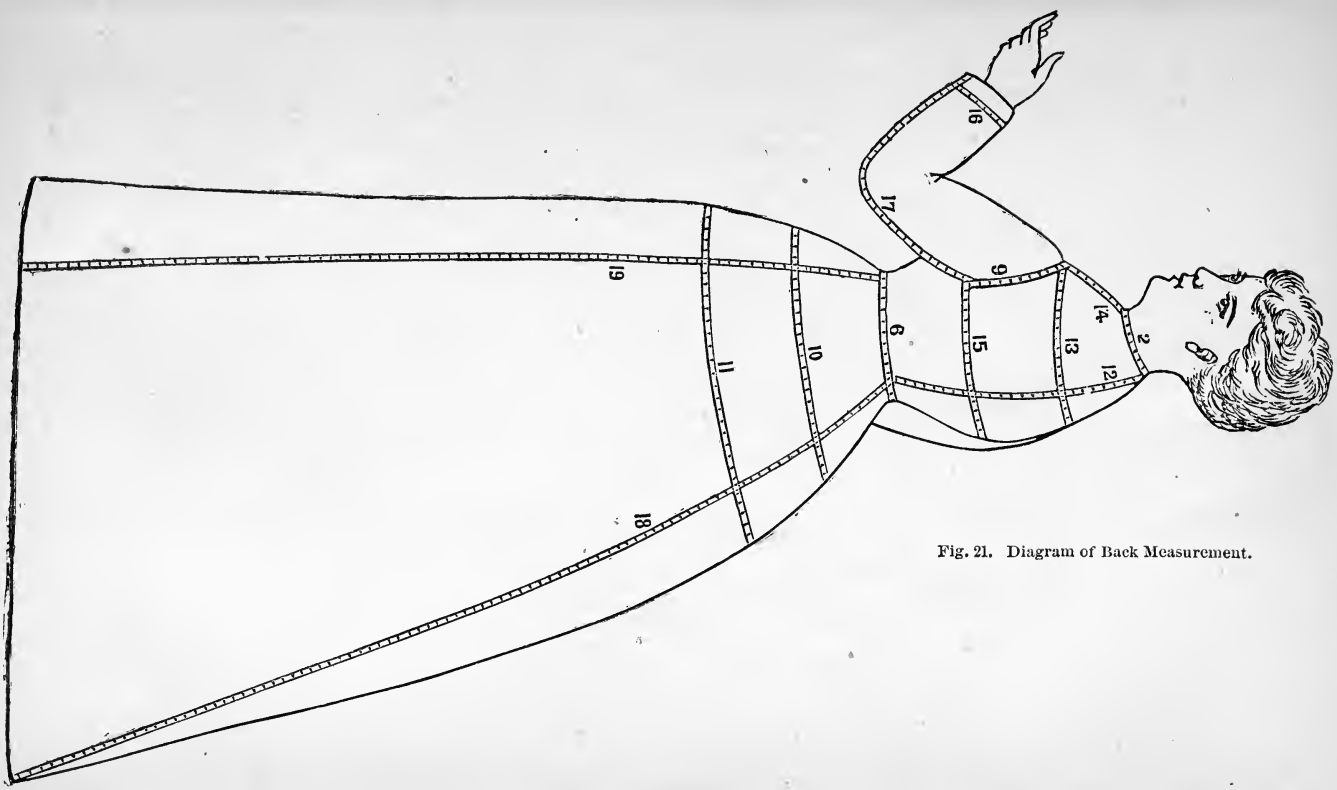


Fig. 21. Diagram of Back Measurement.

an important measurement, and is marked No. 17; the size of the wrist, No. 16. On the skirt we have already Nos. 10 and 11, which give the size round the hips; No. 19 is the length of the skirt at the side, taken from the waist under the arm; and No. 18 is the length of the train.

We will suppose that the mode of taking measurements, as given in our lesson here, is understood thoroughly. We will begin by making a plain bodice, which will serve as a pattern for every kind of corsage, Fig. 22.

Take a large sheet of paper, and begin by tracing the exact length of the line of the front—the length is taken from the center of the neck to the center of the waist; from the neck trace a straight line the exact width of the chest, marked on the diagram 1, 1; this line should be exactly half the width of the chest. Line No. 3 should be the length of the figure from the waist to the top of the shoulder; this line is curved, as shown on the diagram for self-measurement. (See Figs. 20 and 21.)

Line No. 2 is taken at the most prominent outline of the figure, and should measure exactly half the chest measurement taken at its widest part; a line (No. 4) is drawn from No. 2 to the waist, No. 4; this line is sloped if the figure is much curved, and falls well in at the waist.

Now, thanks to these four lines exactly traced upon the measures taken, you can trace without difficulty your whole pattern.

Between line 3 and the end of line 1 the curved line of the shoulder is drawn; between the line and the beginning of No. 1, you will draw the rounded line of the neck; between the extremities of lines 1 and 2, you will draw the outline of the armhole, which is well rounded

at the line No. 2. In cutting out, however, it is best not to exaggerate the size of the armhole, which can be cut away when tried on.

The gores must be outlined but not cut, and are placed below the bosom. To ascertain exactly the proper position of the front gores, divide the width of the chest into three; thus, if one half of the chest measures twelve inches, the gore should be be begun four inches from the front line, taken at the waist; let us call this *b*. The height of the gore is regulated by the position of the

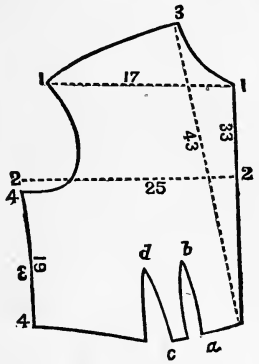


Fig. 22. Front of Bodice.

bosom, a plait is begun at *a*, and taken up to the rounding of the bosom in a gradually lessening line, and kept in place by a tacking-thread.

For the second gore, take again the third of the width of the chest (taken from just above the top of the first gore marked *b*), and mark the point *c* on the pattern, then take a plait in a similar manner up to *d*, and tack firmly.

Another mode of placing the gore is regulated by the waist line; the measure of the waist is taken and divided

in half—the average waist being 24 inches, let us take that number for example—this gives six inches for each front; the chest measures at its widest part 20 inches, half this gives 10 inches, and the difference between the 10 inches of the chest, and the 6 inches of the waist, gives us the material for one or two plaits or gores, which must always be in the center, just under the bosom.

Occasionally bodices are made with three gores, the plaits on them less in depth and closer together, and placed at equal distances one from the other. Three gores look well only on bodices destined for very stout figures.

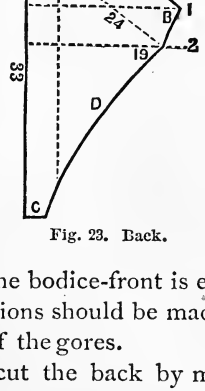


Fig. 23. Back.

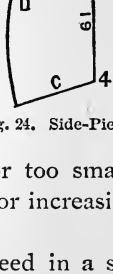


Fig. 24. Side-Piece.

If the bodice-front is either too large or too small, the alterations should be made by decreasing or increasing the size of the gores.

To cut the back by measure, we proceed in a similar manner. A perpendicular line must first be traced (38), a second line, width of shoulder (1); a third line, width of back (2); and a fourth line (5), from the shoulder-top to the waist; between these lines the curved line of the neck, shoulder, armhole, and round of the back must be

traced; from the top of line 38 to point 5 is the curve of the neck, from 5 to 1 the shoulder curve, from 1 to 2 the armhole curve, from 19 to *c* the curve of the back in which the side piece is placed. The side-piece (Fig. 24) fits in at 2 and *d* and is simply employed as a means of of ornament to the back; the measures for the side-piece are taken from the length from under the arm, No. 4, to the waist, marked 4 also; the curved line

Fig. 25. Diagram of Sleeve.

No. 2, must necessarily correspond exactly with the curve of the back upon which it is stitched. Upon the shape of the side-pieces and the neatness of their stitching much of the beauty of the back depends. The inexperienced dressmaker would do well to avoid making them, as very stylish bodices can be made without them.

To cut a sleeve by measure, we must take the length of the arm outside, like 17 (diagram for self-measurement), and on the inside line 8 (same diagram) the size of armhole, line 9, and wrist, line 15; then measure from armhole to elbow when the arm is curved, and draw a rounded line from that point to the wrist. In tracing the under side, take care to hollow out the under side of the sleeve at the armhole. Fig. 25 shows the sleeve both coat-shape and also open. For an open sleeve the outer edge is prolonged, the inner edge shortened, and a line drawn, either straight or scalloped, between the two.

An important part of cutting out sleeves is the position of the elbow, which varies with every arm; sometimes the under part of the sleeve is cut narrower than the upper side, according to the exigencies of the reigning fashions.

The above directions are for tracing out a plain bodice by measure, the bodice consisting of the four pieces shown here, viz., Front, Back, Side-piece, and Sleeve.

These must be regarded as the foundation for the real dress lining. Take the traced pattern, cut it out carefully on the outline, and place the paper pattern on the lining; pin firmly, and trace out the outline, proceeding as directed on pages 54 and 55.

Basques, or the jacket part of the corsage, are of many shapes, some being added to the bodice, others cut in one piece with it. Nearly all modern bodice basques are cut in one piece with the upper parts of the bodice. In order to cut a basqued bodice, when the pattern is a plain round waisted one, it is only necessary to place the paper pattern, traced from a Diagram Sheet or from a paper model on the waist of the bodice, tacking it lightly, and outlining it with the rest of the pattern.

Stout full figures look best with the basques curved towards the hips and slashed, or cut open at the back and sides.

CUTTING OUT MATERIAL.

In cutting out a bodice, whatever be its shape, certain rules are always followed: the pattern is first cut out in lining, and then in the material. The widths of fabrics vary—some velvets being eighteen inches wide only, while cashmere, merino, and many mixed goods, are forty inches wide.

When a fabric is too narrow to cut the fronts of a dress-bodice when folded in half, each front must be cut separately; side-pieces, part of sleeve, or backs, may, by a little management, be cut out of the piece remaining. It is well for beginners to pin every part of the pattern in position before cutting out any piece, or to chalk the outline as is done by tailors, before cutting out.

In cutting out on narrow fabrics, it is necssary to add to the gores of dresses. Fig. 26 shows the mode of cutting the additional piece which is run on the gore at the selvedges, marked on our illustration by a dotted line. Fig. 26 also shows the mode of placing the front of a Princess dress on the material. But this economical mode of arranging and cutting out can only be done when we have either a plain material or a pattern alike both up and down the material, as geometric patterns often are. We give an illustration of this mode of cutting, because it is less easily arranged than are smaller patterns. Half only of the pattern is here given. It is not advisable for beginners to cut two parts—as two side-pieces, for instance—together. Better have a little more patience and a well-cut garment than save a little time to be lost again over rectifying errors.

Tunics, tabliers, peplunes, double skirts, polonaise, or by whatever name the top or over-garment is called, are all cut in a similar way. Double-width materials are

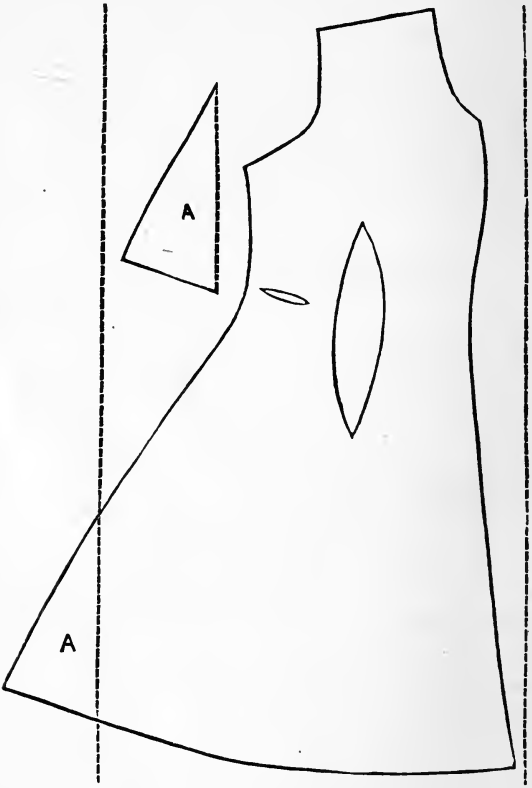


Fig. 26. Mode of Adding to Fabrics for Wide Patterns.

folded at the center, and the fronts of tabliers and tunics placed along the fold. Jackets are cut as jacket-bodices, but differ usually in size and trimming.

Cutting bias or crossway of the material presents some little difficulty to the novice, yet it is most important that bias cutting should be learned, for it is much used in dress-making. The material is laid before the worker with the selvedge along the edge of the table, and the corner raised and folded to the top or upper selvedge line, so as to place the straight cut end of the fabric along the selvedge line; this is carefully pinned down, and the fabric creased where the natural fold occurs. This is the exact cross of the fabric, and this fold is cut through, leaving a half-square piece (which is laid on one side) and a true bias or cross-

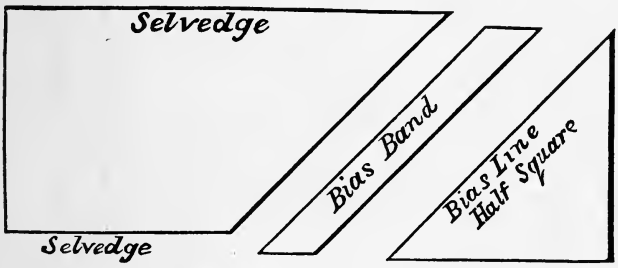


Fig. 27. Mode of Cutting Bias.

cut line on the fabric. The width of the bias pieces you require is next ascertained. We will suppose a six-inch bias is required; measure six inches at both selvedges, turn the material down, and pin firmly; then fold the other selvedge down six inches, and crease the fabric as before cutting on the creased line, as was done with the first bias cut; this is repeated as many times as you require bias pieces. One point to remember in cutting bias is that if you require a six-inch-wide flounce, you must cut your bias pieces eight inches, as, if you measure six inches on the selvedges, your flounce will measure about

four only. Beginners, to save themselves the trouble of measuring each bias piece, often place the first cut bias on the material, and cut along the outline, which thus causes the bias to be untrue, and consequently not to hang well. Practising on paper is the best mode of learning to cut bias properly, and cutting by measure is the only safe way for beginners. Experienced hands take the material thus:—At first a very straight line is cut at the edge of the material, a perfect bias line is made by folding up the corners as here described, and the required width is

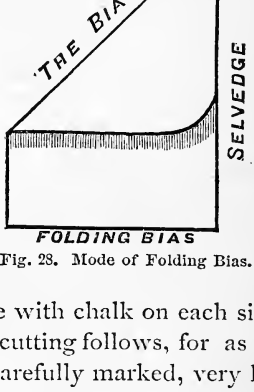


Fig. 28. Mode of Folding Bias.

marked off at once with chalk on each side of the selvedge, rapid folding and cutting follows, for as all the measures are exactly and carefully marked, very little delay occurs with the rest of the work.

Great care is required in cutting bias on twilled fabrics. The material should be laid right side down to the table, and the left-hand corner turned over, as for cutting ordinary. This brings the right side uppermost, and the lines of the twill appear perpendicular. The same rule applies to cutting bias on crape.

CUTTING OUT SKIRTS.

The first part of the skirt of a dress to be cut out is the front breadth. The exact height must be taken, and 4 inches extra allowed for turning in at the bottom, and for the slope at the top; the breadth must be 24 inches at the hem, and from 10 to 12 inches at the top, depending on the figure of the wearer. In cutting the sides of the front breadth, about 8 inches are left straight above the hem, and from thence to the top sides are cut with a slight outward curve. These breadths used to be cut with a plain slanting line from the hem to the waist, but since tightly-fitting skirts have come into fashion, the new method of cutting them has been adopted, as it makes the skirt fit better. A piece is cut out in a rounded shape from the top of the breadth, deepest in the middle, and the front breadth is completed.

In cutting the first gores, 2 inches extra must be allowed for the length, as the straight side has to be the same length as the sloping side of the front. The top of the gores is rather more than half the width of the top of the front breadth; the material is folded slanting, and the two gores are cut; at the top of the straight side a small piece is cut off in a rather curved line, about an inch wide at the top, and sloping off to nothing, at about 15 inches below the waist: this is done to improve the fit of the dress over the hips. At the edge the width must be reduced to 16 inches for very tight dresses, or to 18 inches for moderate ones; this is done by cutting off the surplus material on the slanting side up to half the length of the gore. These two parts, the front breadth and the first gore, never vary, no matter whether the dress be short or trained.

The top of the second gore must be the same width as half the top of the front breadth, and the bottom the width of the material, less the 5 or 6 inches required for the top of the other gore; 2 inches more must be allowed for the length of the second gores, but they require no

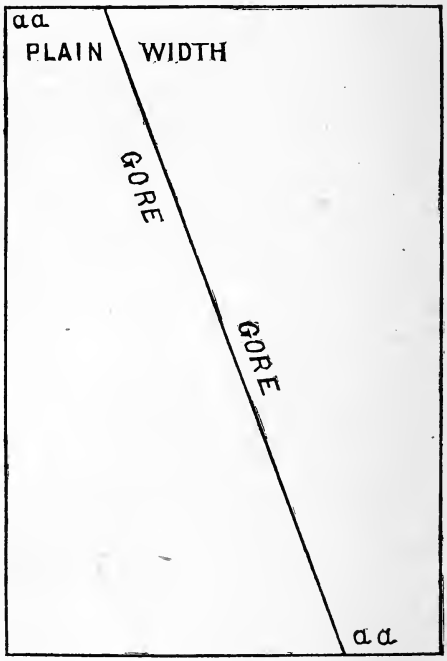


Fig. 29. Mode of Cutting Gores.

other shaping, except at the top where a small piece is cut off both from the first and second gores, deepest on the straight side.

One plain breadth, 2 inches longer than the last gore, is put at the back, and this completes a short, or costume

skirt; the material is supposed to be of the ordinary width, that is, about 27 inches.

If the skirt is to have a moderate train, 4 inches for extra length must be allowed in the second gore, and 4 inches more again in the back breadth; but in all cases the extra length must be divided between the second gore and the back breadth.

When the skirt is made with a long train, three breadths are required at the back, and the extra length must be divided between them and the second gores; the center breadth should not be made very much longer than the side ones, and must be rounded in the middle, not cut to a point. If there is not material enough for this, the train may be made in the following way:—One whole breadth in the center, and a gored breadth on each side of it; this gored breadth must, however, be the full width of the material at the bottom, and slope off to a width of 5 inches at the top.

In cutting the gores where there is an up and down pattern, they must of course be cut one beyond the other, and the parts left used for sleeves, side-pieces, &c.

This rule applies to velvet, velveteen, and to all fabrics having a raised pile which require to be made up with the pile brushed in one direction—*i. e.*, downwards. In cutting out material into gores, it is well for the inexperienced dressmaker to run the outline of each before cutting; and this applies more particularly to cutting out fabrics the pattern of which is inverted by the gore. To economise material, portions of the bodice can be cut from the inverted gores—as back, side-pieces, sleeves, cuffs, and false hem for the skirt.

When the material has a right and a wrong side, lay one pattern of each gore on the stuff, cut them out, and

then fold the cut gores over onto the stuff, to cut the others; the gores must be either face to face, or back to back, and then when they are taken apart it will be found that there is one of each for either side.

BANDING MODERN SKIRTS.—(French Style.)

In putting the skirt into a band, the opening is now generally made between the second gore and the back breadth; the latter is folded into a double or treble box-plait, and made to wrap over the gore almost to the seam between the first and second gores: the other side is arranged in the same way, only without an opening. Small plaits are put between the front and first gore, and again between the first and second gores, to hide the seams; the front and sides are sewn to the waist-band the fulness being held towards the worker.

The pocket is put between the first and second gores, about 2 or 3 inches below the waist, and lined at the top with the same material as the dress.

The skirt should be cut from a new model, and should be from 3 1-2 to 4 yards round, the front gored, and the side width slightly shaped, the back plain; begin to stitch from the top to the edge, cut off any unevenness there, and overcast all the seams, leaving a hole for pocket, and make placket-hole. The edge of the skirt is faced with muslin, stitched one inch from the edge, which is then folded over one inch, and tacked with very long stitches, the muslin is smoothly laid over the skirt, and hemmed at a distance of from 3 to 4 inches. This hemming is very slightly taken, in order not to be seen on the other side.

Fig. 30. Showing the Shape of Gores and Mode of arranging a Skirt.

It is well to baste the edge before hemming it, as little plaits must be put in it, and the basting shows exactly where the plaits will fall.

The present mode demands that the front and side widths be put in the band as plainly over the figure as the contour will permit, only one or two slight plaits being allowable to make the skirt sit easily at the waist; the whole fulness is at the back, where a double box-plait is placed, forming the Bulgare plait now so often mentioned in pages of Fashion Journals.

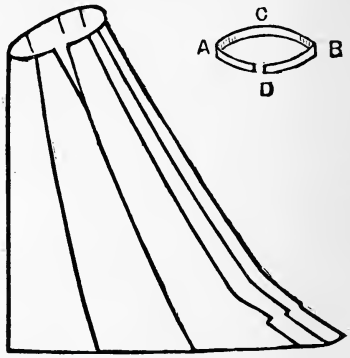


Fig. 31. Skirt and Band, Made up.

Dress skirts are sewn in a band of strongly made ribbon.

When the dress fastens at the back, the size of the waist is taken exactly on the band, but not cut, the center marked by a pin. The left side of the waistband (when on) has two strong eyes sewn on the exact edge of the band; two hooks are sewn on the under part of the right-hand side of the band, and one hook an inch and a half distant from these. The left-hand waistband is continued

for two inches longer than the waist measurement, and on it an eye is sewn one inch and a half from the first two eyes.

In sewing-in the dress the material is sewn plainly, without any fulness, on this portion of the band, and is then measured off into center and quarters. Formerly the dress was arranged pretty evenly all round; but now, as we before remarked, the whole fulness is thrown to the back, whether the Bulgare plait is used or a simple plain gathering.

In putting in a Bulgare plait, the plait is simply centered and folded as a box-plait, from three to four inches wide when finished.

In measuring off widths for the skirt the hem is allowed for in thin fabrics only, as muslin, barège, &c.; but heavy fabrics, as woollen materials, silks, velvets, &c., have always a false hem of alpaca or stiff muslin, in which case an extra inch allowed for turnings both top and bottom will be found sufficient.

False hems are cut lengthwise, and not across the muslin, alpaca, or of whatever fabric the false hem consists.

ON DRESS FABRICS.

Materials for dresses vary so much in width that the beginner needs especial directions respecting the peculiarity of each. Fancy names are, however, given by drapers to certain fancy goods each season, and in many cases the same fabric is sold under four or five high sounding and more or less applicable names. Special makes, too, in silks and cashmere, present other difficulties to the learner, requiring special instructions in cutting-out. Yet there are certain time-honored dress materials the widths of

which are unchanged from year to year, and as these are also the most useful and durable materials for dressmaking, we will confine our attention at this early period of our lessons to these.

Silks, poplins, merino, cashmere, alpaca, velveteen, muslin, print, and piqué form a sufficient number of materials to learn to cut out upon.

The beginner would do well to make print and muslin the fabrics upon which to try her "'prentice hand."

Nearly all patterns are calculated for dress materials of 27 inches wide, this being the ordinary and accepted width for dress fabrics, and, as we must take some standard to avoid repetition, it is upon this basis that our patterns are drawn. As a matter of knowledge, the following table of the widths of various fabrics has been drawn up; it will, we hope, be useful to many, as even when rich fabrics—velvet for instance—are not required for dresses, yet small quantities are often wanted for trimmings, and so we add this and other rich fabrics to our list.

TABLE OF FABRICS AND THE VARIOUS WIDTHS OF EACH.

	Inches.
Barathea	42 — —
Crape	23 42 —
Crêpe de Chine	24 — —
Satin	18 27 —
Muslin	33 — —
Prints	33 — —
Piqués	33 — —
Percales	33 — —
Bonnet and Trimming Silks, as Ottoman Turquoise	18 20 —
Serge	28 32 —
Tweed	28 54 60

	Inches.		
Foulard	24	—	—
Damask	24	—	—
India Silks	32	34	—
Janus Cord	28	32	—
Merino	45	46	—
Cashmere	46	—	—
Mousseline de Laine	26	—	—
Paramatta	42	—	—
Grenadine	26	—	—
Velvet	18	20	—
Black Silk	22	26	—
Colored Silk	22	26	—
Poplin	30	32	—
Rep	30	32	—
Alpaca, 1st quality	30	36	54
Alpaca, 2nd quality	24	36	—
Velveteen	27	28	—
Challé	28	—	—
Beige	25	28	—
Cloth	38	54	60

CUTTING-OUT AND MAKING-UP.

Dressmaking is an employment which requires the use of an undisturbed room, or part of a room, where one need not clear up the table and remove one's work; a good practical sewing machine; a well-fitting bodice, or a paper pattern (a fashionably-cut paper pattern) of one garment in question. A large table, pins, needles, cottons and silks for basting and for machine, cutting out scissors, small scissors, and button-hole scissors, chalk, inch measure, hooks, eyes, waistband, some linen, silk, and all the odds and ends of needlework.

Cutting Out, Putting Together, and Finishing.—Have your table covered with green baize, drawn in tight-

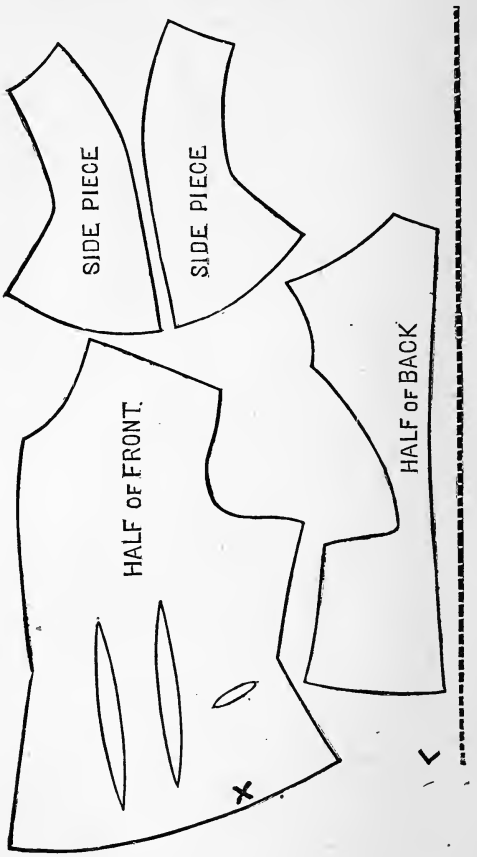


Fig. 32. Arrangement of Patterns on Cloth.

ly beneath the top; unless you prefer, as many do, a plain wood table, or a board and trestles. Which ever is chosen,

the table should be at least six feet long by four wide. On this place your lining, which should be of soft twill, either white or grey, according to the color of your dress. The lining should be rolled up and the cut endlie across you as

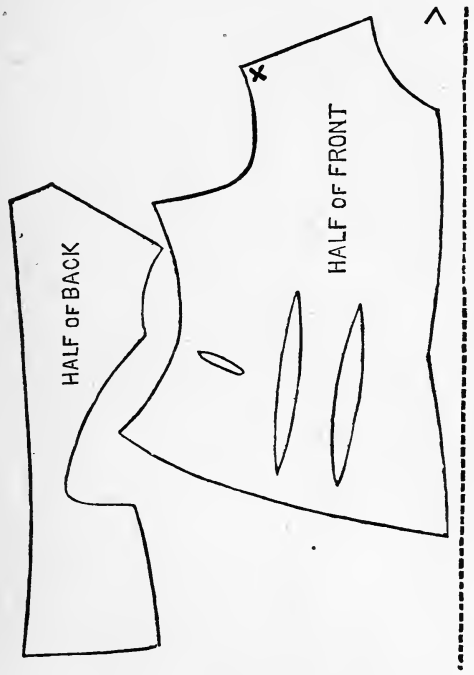


Fig. 32. (*a*). Continuation of Fig. 32.

you stand, the selvedges straight in front,—Figs. 32 and 32 (*a*)—on the left-hand selvedge place your right-hand front of bodice, which you will know by the button-holes; pin the edge where the button-holes are to the selvedge, allow-

NOTE.—The size of our page compels us to divide the diagram for laying-out of the patterns, but the reader will understand that Figs. 32 and 32 (*a*) are supposed to be one, and the dotted line is continuous.

ing an inch and a half for the turn-in ; then smooth out the front to the arm-hole, then pin down the front gores, then the seam at the side ; spread the hand lightly over the upper part to the shoulder ; pin down. With a long basting needle and basting thread run the whole outline in black on white, or white thread on grey ; do this carefully, taking three stitches to one inch or two. Place the left-hand side (where the buttons are) on the front, opposite side of the lining, and proceed first to pin, and secondly to run the outline as before described.

Remove both fronts, and pull the lining so as to unroll a little more. Take the back, and place the center of back one inch from the selvedge ; pin down, and outline as you did the fronts, then do the second half on the other selvedge (for backs are often made with one central seam only, but side pieces are again coming into fashion) ; then place your sleeve both upper and under side on the lining (you will find room for part of one between the two back pieces). The upper part of the sleeve is always placed straight, which throws the part below the elbow on a gentle cross or bias line of the fabric.

When you have thus outlined the whole bodice, cut out each outlined piece half an inch from the outline thread ; this half-inch is for turnings. The only parts you do not cut half an inch from outline are the two front edges, which, as stated above, are placed one and a half inch from selvedge, and are not cut at all. Now clear away your lining, roll, and write the lettters R and L on the fronts, left and right, and a T on the upper or top part of sleeve. Also pencil R and L on your sleeves, or you are likely to put them in wrongly presently.

On the baize cloth place a clean sheet of linen, or paper, if your dress material is delicate, if not, the clean baize

will not injure it, and begin to cut your bodice from the material which should lie wrong side uppermost, placing the roll or piece about a yard from you, and spreading the fabric smoothly as you did the lining. Do not be nervous at cutting into the fabric, for the work done on the lining is really the most important. Place the front linings R and L on the fabric, pin here and there the lining to it, noticing that it lies quite smoothly beneath the lining, then tack the lining to the material with long stitches about a quarter-inch inside the outlined stitches, and cut out on the exact edge of the lining.

Be very careful and exact in this. Cut every piece in the same manner. Then thread the machine with the colored silk you have got to match your material, and stitch the central back seam, which you will do exactly *on the outlined thread.* The two halves of the back with their tacked turning are naturally laid face to face, and you can see at once if you have put them correctly, by opening them out after inserting the one or two pins, which are all that is necessary to keep the work in place for the machine.

Finish off the seam with a needle, and lay the back aside. Then double back the right-hand front exactly on the outlined thread, and stitch a row of neat small stitches close to the edge. Here we may remark that the rule for this is to run the guide close to the cloth presser, and so we get the stitching as close as the width of space between the needle-hole and the edge of presser, which is some distance from the edge.

Then place the front gores together and stitch *always on the outlines*, the two seams formed by these. Stitch a line on the outline thread of the left-hand front, but do not turn in the piece allowed (1 1-2 inch) for turnings, as

it forms a flap to conceal any white the button-holes may chance to show. The front left gores must be stitched exactly as on the right side, and now stitch the sides of the front and back together, always on the outlined stitches, and then the shoulders. The sleeves follow, and should be stitched and left inside-out to be finished.

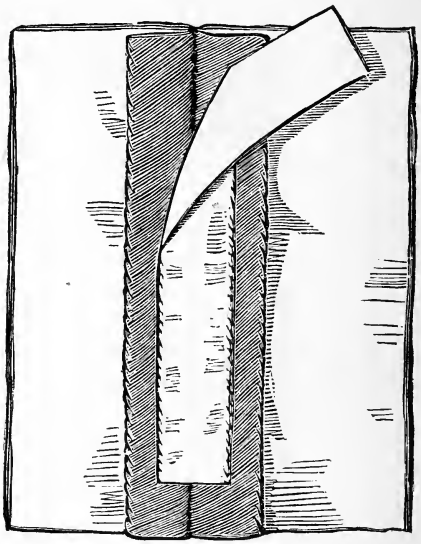


Fig. 33. Casing for Whalebone.

The next thing to do is to cut some bias or cross pieces, for cording is now seldom used, save as trimming. The neck has to be bound with a narrow bias band, and the sleeves want a short facing of bias also.

The band for the neck should be 1 1-2 inch, to allow for turning. Stitch one side on the outline thread of the neck. Cut the turning-in quite within 1-4 inch of the

stitches, and turn the bias over and hem down neatly on the other side. Face the sleeve in the same way; but turn down the outside a little way in, forming a fold, so that the facing does not show. Facings for coat-sleeves are from three to four inches deep, and should be cut from the wrist-end of the sleeve-pattern out of a piece of bias material. Every seam must now be over-cast, and casings

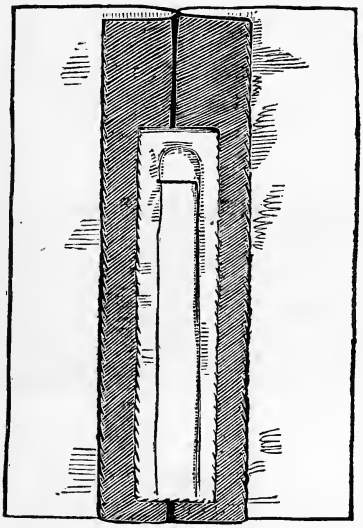


Fig. 34. Mode of Inserting Whalebone.

for small whalebone inserted. Stitch the casings on the the seam, and put the bones in, and then overcast. Bones are used in the two front gores and at the side waist-seams. Add the buttons, sewing them on firmly.

The waist is finished by basques, if a jacket; by a cord if a round waist; and by a band if a waistband or sash is intended to be worn. The lining extends to the waist on-

ly, where it is hemmed, and a tape run to tie round the waist, or a ribbon band with hooks and eyes. which is still neater.

Work the button-holes with tailors' twist.

Of tailors' twist it takes one length to work a large button-hole. The easiest way of placing buttons and button-holes even, is this :—Pin your tape measure down on one of the fronts, and put in a pin at an inch and a half from the top of the bind, and add a pin at every inch and a half all the way down ; repeat this on the other side. Work the button-holes on what is the right-hand front when on, and sew the buttons on what is the left-hand front when on, exactly on the spot marked by the pins.

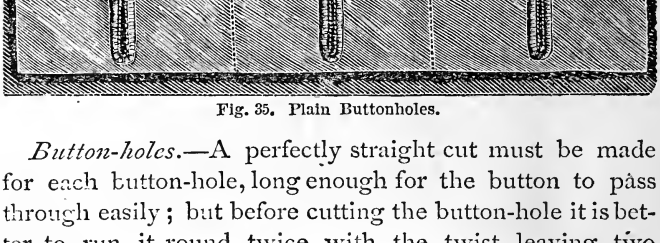


Fig. 35. Plain Buttonholes.

Button-holes.—A perfectly straight cut must be made for each button-hole, long enough for the button to pass through easily ; but before cutting the button-hole it is better to run it round twice with the twist, leaving two threads of the stuff between the two inner rows of stitches, and only one thread between the inner and outer rows, the button-hole being cut between the two inside rows.

Fig. 35 shows button-holes worked on a ribbon, or on a piece of the material which is sewn on under the front of the dress, and when fastened wholly conceals the buttons.

Button-holes are worked from left to right, the eye of the needle being always near the hole, and the point below

the second row of stitches; the twist is turned round the needle, which is pulled out and drawn upwards, that the stitch may close as near as possible to the edge of the cut. When one side of the button-hole is finished, a little bar is

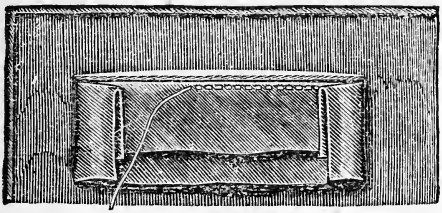
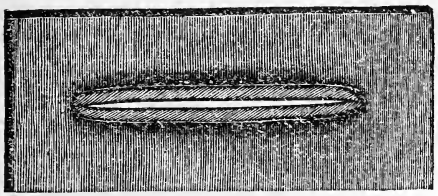


Fig. 36. Piped Buttonhole.

worked across the end, which ensures strength and unites the two sides. To make this bar, three or four stitches are worked across the width of the button-hole, and then worked back in button-hole stitch; the other side is then worked, and the other cross bar last of all.



No. 37. Piped Buttonhole completed.

Piped button-holes are sometimes used for very large buttons. Illustration Fig. 36 shows one in course of preparation, and Fig. 37 shows it completed.

Loops are used in dressmaking for finishing muslin and grenadine dresses, and should be worked neatly and closely. They are often employed for closing fronts of dress when the trimming in front is composed of bows.

The bodice, after being joined at all the seams by the close stitching, and illustrated by Fig. 3, where the overcasting is also shown, is finished by the insertion of whalebones, which are always placed at the waist side seams, at the front gores, and often in the back of the dress of the center seam. The present mode, however, has a greater number of side pieces; so, a greater quantity of whale-bones are employed, and the modern corsage is, on the reverse side, not unlike the antique corset, so garnished with bone does it appear. The whale-bones are carefully selected, and cut of the exact length required; the ends are scraped with a sharp knife, or rubbed down by means of a file. The object of this scraping may not be obvious to the amateur dressmaker; we therefore explain:—If the whalebone ends were left unscraped, the dress would be marked by the ridges; but by bevelling these edges, the bones do not show in the least. Fig. 33 shows the casing prepared for the reception of the bone; this casing is usually made of tape, hemmed over the flattened seams, and slightly fixed on in hemming, as shown in our illustration. Fig. 34 shows the bone in place, fastened by a few stitches taken across the end to prevent it shifting up and down within the casing, which is the cause of whale-bones working through the dress. Before putting in the whalebone, a small hole is placed through the thin scraped portion, and the stitches are taken through this hole, and thus the bone is firmly fixed.

Fig. 38 shows an illustration of a bodice in course of completion. The various seams are shown; the place for putting in the bones is indicated; the button-holes and the marks where the buttons are sewn on will be observed; all the seams are completed except those of the shoulder, which are left open to show the work in progress.

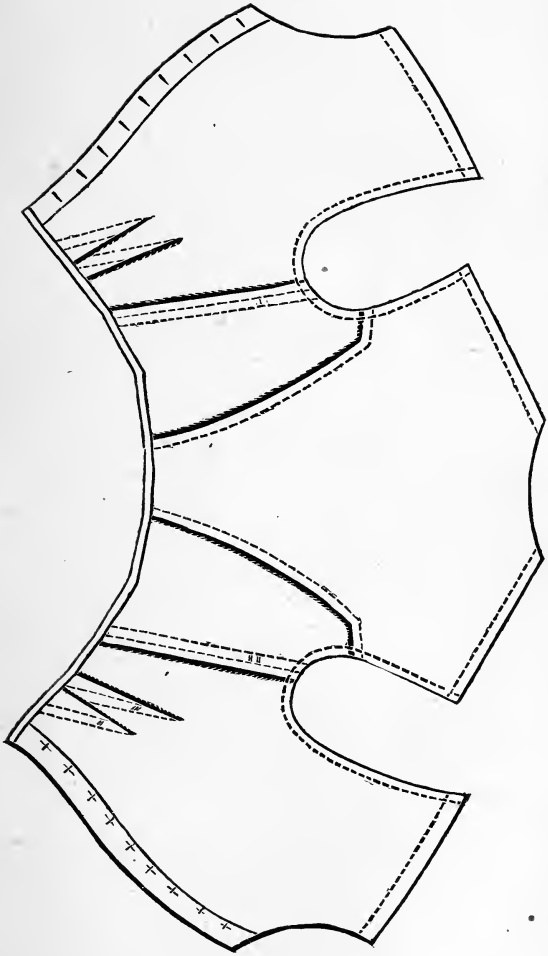


Fig. 38. Bodice Half Finished,

SLEEVES.—DIFFERENT STYLES.

Although the shape of sleeves often varies, there is one rule that never changes—*The length of the sleeve above the arm is about two inches longer than under the arm, where it is cut out.*

The coat sleeve, being that which gives the shape of the arm best, will be first described.

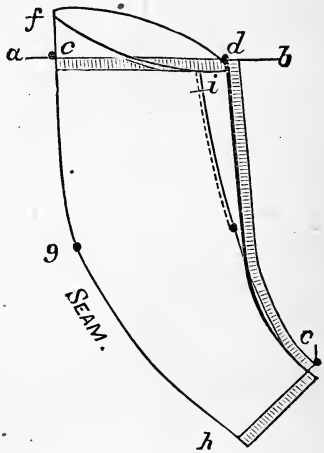


Fig. 39. Coat Sleeve.

Fig. 39. To draw this pattern, a horizontal line, *a b*, must be made across the top of the paper. Place on this line half of the arm-hole measurement, and mark one end *c* and the other *d*; then draw the length of the arm from *d* to *e* in an oblique line. For the outer line of the sleeve, trace a straight line two inches above *c*, meeting the point *f*, and stop this line at *g*, the center of the line *d e*, where the elbow is situated, and prolong the line obliquely, par-

allel with the inner line already traced, but ending about an inch beyond it at *h*. A line drawn from *h* to *e* shows the shape at the lower edge, and must be measured to fit the wrist. Two lines are drawn at the top, that from *f* to *d* for the upper part of the sleeve, and that from *f* to *i*, which shows the portion that is cut out for the under part of the sleeve.

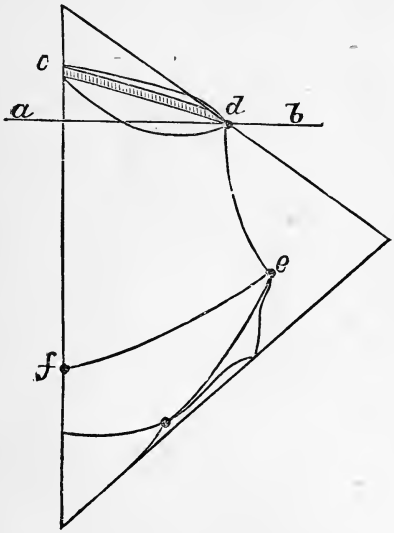


Fig. 40. Open Sleeve.

The under part of the sleeve is generally cut narrower from the top to just below the elbow.

Method of Making.—The pattern is placed on the lining, which must be folded quite straight, and two pieces are cut for the upper part of the sleeves, and two more for the under part, allowing for all their respective curves. The stuff must be cut from the lining. The

sleeves are stitched all the way down the outer and under seams; and, in order to make them look neat, only one piece of the lining will be stitched in, so that the other part can be hemmed over the seam, taking care not to let the stitches show on the right side. If this is not done, the seams must be sewn over.

The opening of the wrist is hemmed or finished off with a false hem; to do this, the stuff and the lining are both folded back and joined together with slip-stitches or a binding.

VARIOUS SHAPES.—On this foundation a sleeve, more or less long and wide, may be made; it may be open, either partly or entirely, on either side, and joined at intervals by some trimming, &c.

Sleeves may also be cut in a single piece, leaving a perfectly straight fold down the inner line *d e*; but this is seldom done.

Fig. 40. This sleeve is more or less open, and generally cut on the bias. After drawing across the top of the stuff or paper a horizontal line *a b*, half the width of the armhole is put at one end *c*, nearly two inches above *a*; then, lowering it to the right at the other end *d*, a line is drawn near the slanting measure, which gives the rounded part of the upper part of the sleeve.

From *d* a curved line is drawn obliquely towards the lower part of the length required, ending at *e*.

The more open the sleeve is, the more this line must slant. After drawing a straight line from *c* to *f*, the length of the sleeve, the lower part is drawn in any shape that is liked, either by the line to *e* or one of the other shapes shown on the illustration Fig. 40.

The line *c f*, which gives the outer side of the sleeve, may be lengthened till it reaches the hem of the dress if

required, but the inner line *d e* must stop at the wrist, unless a large fold or revers is wished for, which must be allowed for in the length.

Method of Making.—This sleeve is cut in one piece, folded on the bias, and the fold turned towards the outside length *c f*.

It is joined by a seam like that in the coat sleeve. Like the latter, it can be left open at the inside seam, or even outside; but more than this, it may be made of enormous

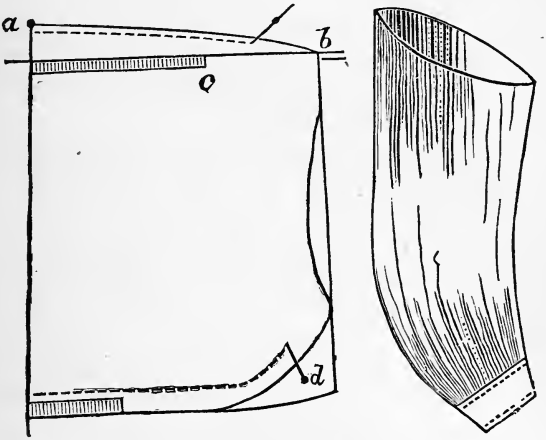


Fig. 41. Gathered Sleeve, and Mode of Cutting.

length, and, if narrow, tied to the other sleeve at the back of the costume. The sleeves may also be made less long, but of immense width, and all styles of costumes can be represented by them—Oriental, mediæval, Greek, &c.; and they can have names such as judge, page, religious, funnel, leg of mutton, &c.; when they are short and finished off with lace they are called *engageantes*, but these are rather under sleeves.

Fig. 41. This pattern is so simple that it does not require to be traced on paper.

The sleeve is cut in one piece, folded straight, particularly if made in washing material, although it may also be cut on the bias. The upper part *a b* is traced like that of the preceding sleeves, taking in the whole width of the stuff, which must be wider than the armhole *c*. The length depends on the length of the arm; the corner *d* is cut off at the edge near the inner line *b d*, which is slightly curved.

The top and bottom parts must be plaited, or gathered, until they are the same size as the armhole and wrist, leaving a little space plain about an inch and a quarter near the under seam. These sleeves are generally finished off with a wristband. They may be varied in form, first, by not being put into a wristband, but by making up the gathering under a parement or revers; they can also be gathered or bouillonné the whole way down, or gathered at the top only, and cut very narrow at the edge where they fit closely to the wrist.

When the sleeves are fastened into the armholes, care must be taken to put them under the seam to the point where the width of the chest is measured. Sleeves can be trimmed in all sorts of ways, the trimming being made to correspond with the style of the dress with which they are worn.

Another mode very much used by dressmakers for making up coat-sleeves is to place the right sides of material together, and the right side of lining together, stitch up, and turn them right side out. Both seam and stitches are then out of sight, and much time is saved by this way, but great care must be taken in turning the sleeve, or the material will be creased.

The parement, or cuff, is an important part of the sleeve trimming. It can be really added to the sleeve, or merely simulated by the trimming. Cording sleeves at the armholes is not now fashionable.

TRIMMINGS.

When we have thoroughly mastered the details of cutting, fitting, and fininishing, Trimming, an important part of dressmaking, lies before us, and one which demands a quality which can neither be so taught nor purchased—Good Taste. It is this quality which is prized, and which is so rare.

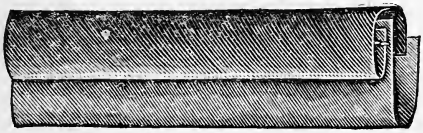


Fig. 42. Bias of Two Materials.

Trimmings for dresses are required when the material is poor, thin, and transparent, when it is worn and shabby, or, again, when there is something in the figure of the wearer from which we wish to divert the eye. But trimmed dresses are not required by young girls or by good figures, neither should rich ladies be overladen with costly garnitures.

Again, certain fabrics should never be used as trimmings upon other materials. Velveteen, for instance, cannot be ornamented with velvet bows, but must have faille or silk ornaments; grenadine cannot be used as a trimming on washing fabrics, nor is white embroidery suitable with barege. Poplin looks best when velvet trimmed, but gros de Naples is not amiss with it, while

turquoise and faille can both be employed as garnitures for cashmere, merinos, and all plain woollen goods. Clear fabrics, grenadines, and bareges look best self-trimmed, but foulard silk may be used with good effect. Passementerie, or gimp, as it used to be called, is suitable

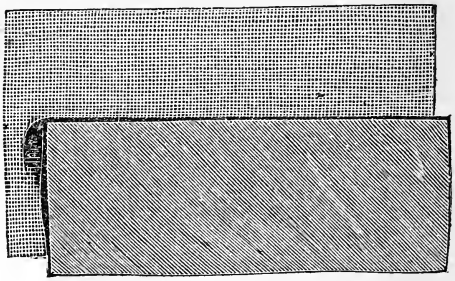


Fig. 43. Bias Border Half Made.

on all opaque fabrics; and fringes, it must be remembered, are used to *edge* garments, and are placed under, and not upon, the fabrics they ornament. Velvet bands are used to outline the borders of the dress.

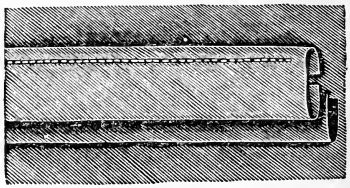


Fig. 44. Bias Trimming.

The effect of trimmings placed across the body is to widen it, while lengthway trimmings take from the apparent width, and add to the height.

In Fig. 44 the upper bias is stitched down. Fig. 45 shows a bias of thick material folded in such a manner that one side of it forms a piping to the other.

The trimmings which serve most usefully to conceal the ravages of time on our toilettes are the bias folds here shown. Fig. 42 shows a bias of two materials, which forms a useful border for covering the marks shown on

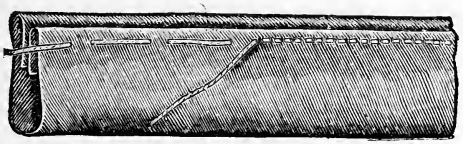


Fig. 45. Stitched Bias.

the removal of crape. Fig. 46 shows a bias four times folded, forming a wide band. The easiest way of making this band is to run long tacking threads on the wrong side, tacking each fold down lightly but firmly, and then

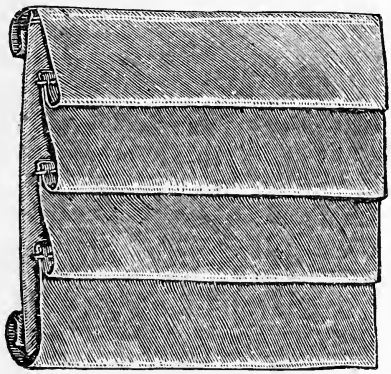


Fig. 46. Four-Fold Bias.

remove the tacking threads, continuing until all the folds are basted and run on; the top fold of the bias must be neatly fastened down with slip stitches.

Rouleaux have been much used for dress trimming, and may now be seen on mantles, and are also used for edging very fashionable dresses, as well as for plain skirts.

Ruches of various patterns are also employed for the purpose of trimming. These patterns are changed nearly

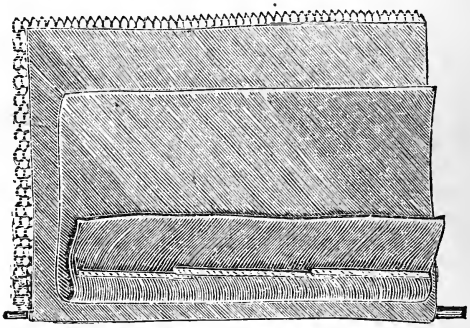


Fig. 47. Thick Rouleau.

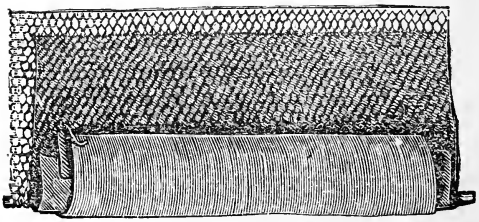


Fig. 48. Rouleau Half-Made.

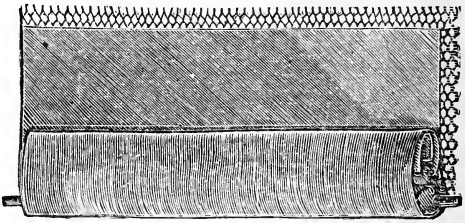


Fig. 49. Rouleau Made.

every season, so that it would be useless to present any collection in these pages. Two very pretty ones are shown in the illustrations, (Figs. 50 and 51.)

The clearness of the engraving (Fig. 50) explains how this ruche is made. The under part is first plaited up,

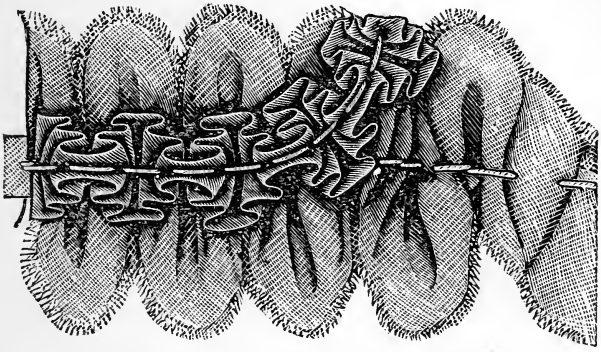


Fig. 50. Double Ruche for Dress Trimming.

and the second or narrower strip is made and laid in the center, The trimming is very appropriate to muslin dresses when the ruche can be made of two materials.

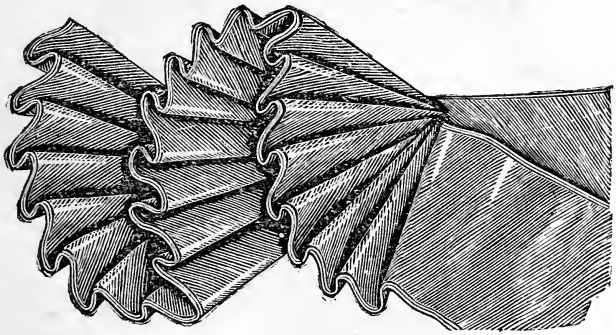


Fig. 51. The Fan Ruche for Dress Trimming.

This ruche (Fig. 51) is intended for trimming dresses, and is newer than the plaitings, with fullness in the center. The plaits here are sewn on in clusters.

LOW BODICES AND BALL DRESSES.

The low bodice can be cut from a high bodice pattern, and should be allowed fully an inch and a half higher than the dress is intended to be when completed. The pattern should be placed upon lining which, for ball dresses, is usually fine lawn, which is soft, and yet strong enough to bear the strain of lacing. When the lining has been cut, basted, and accurately fitted to the figure, the upper part is turned down outside the dress, and creased down at the line where it is to be corded. The lowness of the corsage depends entirely upon the figure; no rule for this can be given, but as crêpe lisse and lace tuckers are always added to the low bodice, if the line is left too high it appears to cut the figure, while a line cut too low is immodest as it is vulgar.

All the beauty of a ball dress depends upon the cut of this line; therefore no pains should be spared to perfect it.

Ball dresses are made—1, pointed back and front; 2, with round waists; 3, with basques of various shapes, cut in one with the bodice; 4, with front basques and pointed back.

1. The pointed waist.—This is usually a very becoming style. The front points vary in length with the figure, and are kept stiff by means of whalebone in cases. The whalebones are cut in blunt points, so that they should not cut through the dress fabric, but must also be pierced and sewn on. The edges of the bodice are corded with single or double cording; the sleeves are also corded at the edges, and the top is corded to match. Eyelet-holes are worked on the inside of the back whalebones; they are worked in white silk, in close overcast, *not*

button-hole stitch. Dresses are laced from top to edge, therefore the silk lace is put in at the top left-hand eyelet-hole.

2. Round-waisted bodices are cut off at the waist-line and corded, and the skirt is then firmly sewn under the cord. A sash is always worn with these simple but pretty corsages.

3. Ball dress bodices with basques are worn, and are cut like high bodices as far as the lower part of the bodice is concerned. The edges are hemmed or corded, according to the nature of the garniture. Colored silk cordings are extremely fashionable at the edges of basques. Basqued bodices are laced up at the back like the pointed corsage.

4. A low bodice with front basques and pointed back is extremely becoming, and is made by a union of the two styles, 1 and 3.

Low bodices are trimmed with folds of silk tulle or lace, arranged in various forms, and termed Berthe or Bertha. The Bertha is made on a shape cut from not very stiff net or tulle, and on a tarlatan foundation taken double; but the experienced milliner will fold the Bertha upon a paper pattern, running the folds in place and trimming with lace. This has a light and good effect. A bouillonné Bertha demands a foundation of stiff net or tarlatan. The bouillonnés are usually finished by lace or a frilling of the material. The sleeves of ball dresses are always trimmed to match the Bertha, and often consist of puffs of tulle, a frill of crêpe lisse, or Frou-Frou with velvet run in, being tacked inside the corded edge. A crêpe lisse or Frou-Frou tucker is run inside the cording of the neck. Whatever is chosen as a neck tucker must be repeated on the sleeves. Ball dresses are worn over "slips" or petticoats of silk, or

consist of rich silk or faille trimmed with tulle, net, blonde, crêpe de chine, and other diaphanous fabrics. Nearly all kinds of trimming are and have been employed for ball dresses.

Ball dress skirts and slips are made with long trains; the prevailing characteristic of walking and visiting toilettes will be found repeated in gauzy materials for the ball dress.

MAKING OVER.

To make old clothes look almost as well as new is an important part of dressmaking in families where economy is desirable. It is more difficult to remodel in some instances than to make an entirely new dress, and a few observations on the subject may prove acceptable.

We will suppose that it is wished to convert half-worn black-silk and half-worn black cashmere into a stylish costume. The first thing to be done is carefully to unpick the skirts of both, taking all loose threads away. A small sharp penknife is better for this purpose thnn a pair of scissors. Having separated all the breadths of the silk, prepare them for sponging by shaking and brushing them very carefully. Then get a basin of clean cold water, soft if possible, and sqeeze the blue bag into it until it is dark blue; spread one of the silk breadths on the table, and sponge it very thoroughly on both sides; then fold it up and lay it on a clean cloth or towel. Proceed in the same manner with all the breadths; then roll them up tightly in the towel, and on the following day iron them carefully on what is to be the wrong side. By this mode the disagreeable stiffness that usually characterises cleaned silk is avoided, and the blue has the effect of renewing the black.

The cashmere breadths, after being thorougly brushed, must be sponged with the blue water and hung in the sun to dry. They must not be ironed if it can be avoided, though sometimes it is necessary to press out the creases.

It is always well to line a done-up silk skirt. If this is not done the silk is likely to split sooner than it would without the support of the lining. It also prevents the silk from looking thin, and this is an advantage in many cases. Each breadth must be lined separately, and be joined together afterwards. To make the seams neat on the wrong side, one side of the lining should be left out in stitching the breadths together, and afterwards hemmed down upon the seam, taking care not to take the stitches through to the silk. When all have been joined together, leaving, of course, the pocket-hole and the placket-hole, the bottom of the skirt is cut even, lined a few inches up, and bound with braid.

This is a part of dressmaking into which it is wise to put good work. It looks very untidy to see a piece of braid hanging loose from the dress, and it is, besides, a fruitful cause of accidents. Again, when the braid has been torn off in this way it never fits in its place again, having become stretched, and a join is always to be avoided.

For the next steps our supposed worker must be guided, in a great meaaure, by the quantity of each material she possesses. If there be sufficient cashmere to make a tablier and sleevless jacket-bodice, so much the better. The skirt may be trimmed with plaited frills of silk, cashmere, or both combined. I would not advise any one to attempt plaiting these frills unless she possesses a sewing-machine. Not only is it a long and weary task merely to lay down the plaits, but the two rows of sewing necessary to keep

them in place take a very long time to do by hand. Also, the evenness and regularity of plaits and stitches, which add so much to the appearance of the trimming, are much more easily attained by using the sewing-machine than by hand-work. With a treadle sewing-machine it is easy to turn down the plaits while you do the work, but with a hand-machine they must be pinned or tacked beforehand. In the case of those who have not a sewing-machine it is better to cut the frills and join them all ready, and get some one in your neighborhood to plait and stitch them, which she will do for a very small charge per yard.

It is better not to put on the plaited frills with the machine. In case of wishing to alter the dress again, there is great difficulty in unpicking the machine lock-stich, and the marks are not to be erased. As silk "does up" over and over again, these points are worth considering.

Plaited frills may be cut either the selvedge way of the material or across. I do not mean "on the cross," for plaits do not "set" when cut on the bias. Those who like the frills to set rather flat have them cut the selvedge way. Those, on the contrary, who like them full and "fluffy" cut them straight across the stuff.

We will consider that the plaited frills of cashmere or silk have now been completed and sewed on the skirt, which, when sewed on the band and provided with a pocket, is completed.

The next consideration is the tablier. Having chosen a style, our worker gets the pattern of it, and lays it on the cashmere. Joins will be necessary for this, and they must be neatly done and pressed on the wrong side with a hot iron when completed. Much of the style of the costume depends on the way the tablier sets at the waist. A good slope must be taken in front, and in sew-

ing it on the band, care must be taken to follow the slope equally on both sides, otherwise the tablier drags and looks crooked. If it should be necessary to have a join down the front, it can easily be managed by having a hem with either buttons or bows all the way down. The long straight tablier, reaching nearly to the edge of the dress infront, was always an ungraceful and unbecoming garment, and has now nearly disappeared. A better style reaches a little below the knees, and is either rounded or pointed in front. The cashmere tablier must be trimmed with a narrow close plaiting of silk, unless fur, tape, fringe, or other trimming should be preferred. But before this trimming is put on the tablier should be lined two inches deep all round with bias silk. The plaiting is sewn on over this lining.

The sleeves of the costume must be of silk. Both skirt and sleeves are almost universally of silk at present. The cuffs may be trimmed with cashmere. The pretty shape which seems to come round the wrist and button over upon itself is easily cut and placed upon the sleeve. When sleeves are worn tight to the arm it is sometimes necessary to have them open an inch or two at the outer seam. When this is the case the opening is trimmed all round with very narrow kilt plaiting, and a little bow of silk or ribbon is placed where the seam begins.

The advantage of these tight sleeves is great. Even a thin "scraggy" arm looks well in them, and a well-rounded one is at its best.

We now come to the bodice, which probably requires more contrivance than any other part, for bodices are tight, and tight things *will* wear out. In these days, however, the fashion of bodices would seem to have been made expressly to favor the "crafty little cunning econo-

mies" that the clever worker delights in devising. The bodice may be all cashmere or half cashmere, that is, there may be a fold of cashmere down the back, and another down each side of the front. These folds have a very good effect, and being brought from the shoulder are not only easier to arrange than side pieces, but are more becoming. In cases where a bodice has become too narrow across the chest, fashion allows us to place folds of silk or cashmere down the front to add to the width.

The basques should be trimmed either with a bias band of silk or with narrow kilt plaiting of silk to match that on the tablier, after having been lined with bias silk, also like the tablier.

The collar may be made plain, or stand-up, or turned-down, or both, according to the taste of the worker. The ultra-fashionable collar stands up all round the neck, and comes down to the third button of the bodice in front. Sometimes it is longer on on one side than on the other, and crosses over. Sometimes there is a double stand-up collar, a very large one, and a smaller one inside. Again, there is the stand-up and turned-down collar which is not so elaborate as it sounds, consisting merely of revers in front in addition to the ordinary collar, which is a union of both shapes at the back. A long neck is improved by a high collar.

The Spanish proverb says, "There are no birds in last year's nest," but I hope contrivance and ingenuity will prevent some of our readers from supposing there are no dresses in last year's wardrobe.

JACKETS.

Cutting-out and making-up a jacket for out-door wear is perhaps even more difficult a task than that of fitting and making a tight bodice. A tailor-made jacket always fits better and wears better than those made by women; and the natural inference is that tailors study the laws of proportion and reduce them to practice more efficiently than dressmakers and mantuamakers. With the assistance of good paper models, however, a fair attempt may be made to rival the the dressmaker, at least, in this department.

One great error that is frequently made in cutting out fitting jackets for street wear is that of making them too tight at the waist. If this is done, the jacket never wears so well, and it is, besides, almost impossible to make the basques sit properly. In the case of loose jackets, of course, there is no temptation to commit this blunder; but here the principal difficulty consists in making the sleeve sit well; particularly if the material be thick, as cloth, sealskin, astrakhan, etc. A tailor always gives abundance of width on the chest and across the back, and we must imitate the fraternity in these cases if we want our home-made jackets to be a success.

The modern ones are almost invariably short at the back and long in front. Some of them have sleeves; in others, the sleeve is simulated by a deep fold of the material, as in the dolman form. The latter is the more becoming shape to most figures; but the former will probably be preferred by the generality of our readers.

I need not particularly enlarge upon the mode of cutting out these mantles, for the general principles are precisely the same as those on which a jacket-bodice is cut, but the

reader must remember to allow a great deal for "turnings," and must on no account cut the neck away until the collar has been cut out, made, and tried on. Much of the style of the garment depends on the sit of the collar.

There are some differences in the mode of finishing off from those necessary in completing a dress bodice. The fronts must be lined for a breadth of about two inches with silk, before the button-holes are worked. This lining not only gives strength to the button-holes, but also affords a neat finish to the sides. The basque must be finished in the same manner. In the case of cloth and other thick materials, braid is substituted for silk, as being stronger and wearing better.

The inside of the sleeves at the cuff is finished to correspond. The sleeves are not piped into the jacket as in a dress bodice. They are very firmly stitched in. If the material be cloth, the raw edges are afterwards parted and lightly tacked down on either side. The stitches are not taken through to the right side.

The collar is lined with silk, the lining being hemmed down on the inside after the collar has been stitched on.

The foregoing remarks have applied more particularly to the jacket form of mantle, but there is very little difference in making a dolman. The lining must be of silk, but no button-holes are necessary. The trimming round the edges may consist of fringe, lace, or silk plissés; but it is not indispensable to have any of these, more especially if the dolman be braided or embroidered. The braid fringe or tape fringe so much worn makes a charming finish, especially when mixed with silk.

In cutting out a fichu, the width of the material seldom admits of the whole being cut without a join, These joins should be managed so that they shall come at that

portion of the fichu which crosses over under a bow. Fichus are finished off similarly to dolmans, but it is quite necessary that they should have a fringe, or plissés of silk or cashmere. Otherwise they look not only unfinished, but ungraceful. These plissés need not be made of very good silk. It is difficult to make them at home, and is a tedious business even with a sewing-machine. I should advise those who think of this trimming to put it out to be done.

UNDERCLOTHING.

In cutting out all underlinen great care must be taken to lay the pattern perfectly straight on the material, to smooth out all folds and creases, and to take note beforehand of any alterations that may be required in the length or width of the garment. When the pattern has been pinned on to the cloth, it is no bad plan, before cutting out, to make a pencil mark round all the outlines, particularly where alterations are needed, and the first garment must be most carefully cut out, as it should serve as a model for all the subsequent ones. Many a set of clothing has been spoiled by not attending to this rule. The last one cut has been used as the model for the next, and when the last of all has been compared with the first, it has been found so utterly different, and sometimes so ridiculous in shape as to be quite useless.

Turnings must be allowed for everywhere, except where selvedges are seamed together, as in joining on gores, &c. Tucks in drawers must be taken into consideration and allowed for, and only one garment, or portion of a garment, must be cut out at a time, no matter what its size may be, nor how simple it may appear.

Place the roll of cloth from which you intend to cut on a chair at the end of a long (dining-room) table. Pull out as much cloth as will lie all along the length of the table: the cutter should stand at the side of the table, so that the piece of cloth lies selvedge-ways across her.

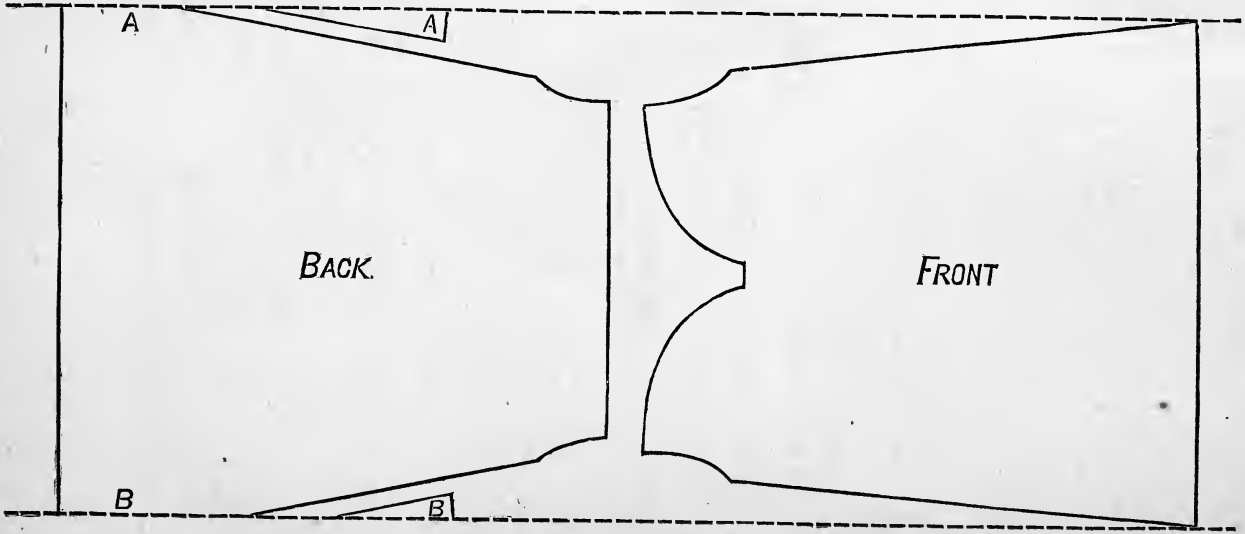
Before cutting out a chemise, it must be ascertained what width it is to be at the hem, as the size of the gores and the method of cutting depends entirely on this. (See Figs. 52 and 53.)

Fig. 52 shows the way to cut a chemise with small gores only. An ordinary cloth cut in this way gives a width of two yards, which is generally considered sufficient. Supposing, however, that the material should be narrow, or a greater width be required, the chemise and gores must be cut by the dotted lines.

Fig. 53. The gores can always be cut from the pieces of cloth at the top of chemise, and must be neatly seamed on, leaving of course the wider part at the hem. When the gores are joined at the side, seams should be run and felled, and a hem from half an inch to an inch wide made at the bottom.

The yokes are placed on the cloth, and cut as shown in Fig. 54. The sleeves must never be cut across the material — that is from selvedge to selvedge — but always the lengthway of the cloth, as they wear much better cut in this way. They are joined and put into the armholes of the chemise, with the pointed part towards the lowest part of armhole. The back and front of the chemise must next be gathered, the back and front yokes joined at the shoulders, and then fitted on to, and stitched to, the top of the chemise and sleeves. The yokes can be either plain, or tucked all over, or made of alternate strips of tucks and embroidered insertions; the right side of the

Fig. 52. Diagram for Placing Chemise, with Small Gores, on 36-inch Cloth.



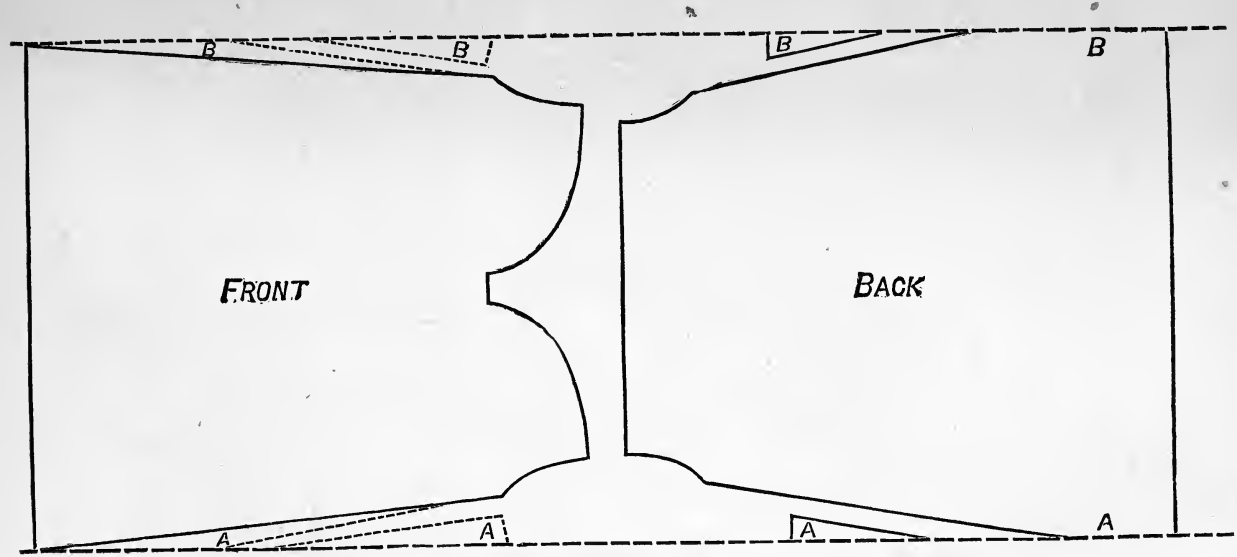


Fig. 53. Diagram for Placing Chemise with Large Gores on 36-inch Cloth.

front should button over the left, and the top edge and edge of sleeves may be trimmed with lace or embroidery.

Trimmings.— The most durable trimming for underclothing is Madeira work, but as this is costly, it is not within the reach of all; and the Excelsior and the Beau-Ideal embroideries are a most excellent and durable substitute. Real Valenciennes lace is sold by some houses at little more than cost price. The make is strong, and very and suitable for trimmings.

The mode of cutting out a nightdress is similar to that employed in cutting out a chemise; the required length

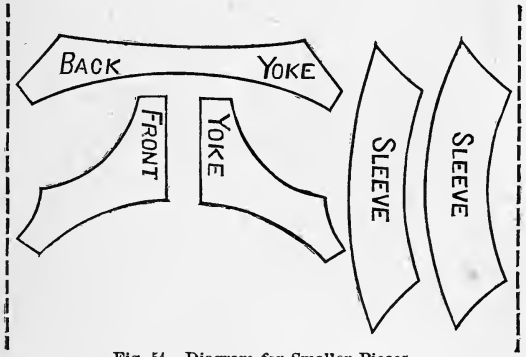
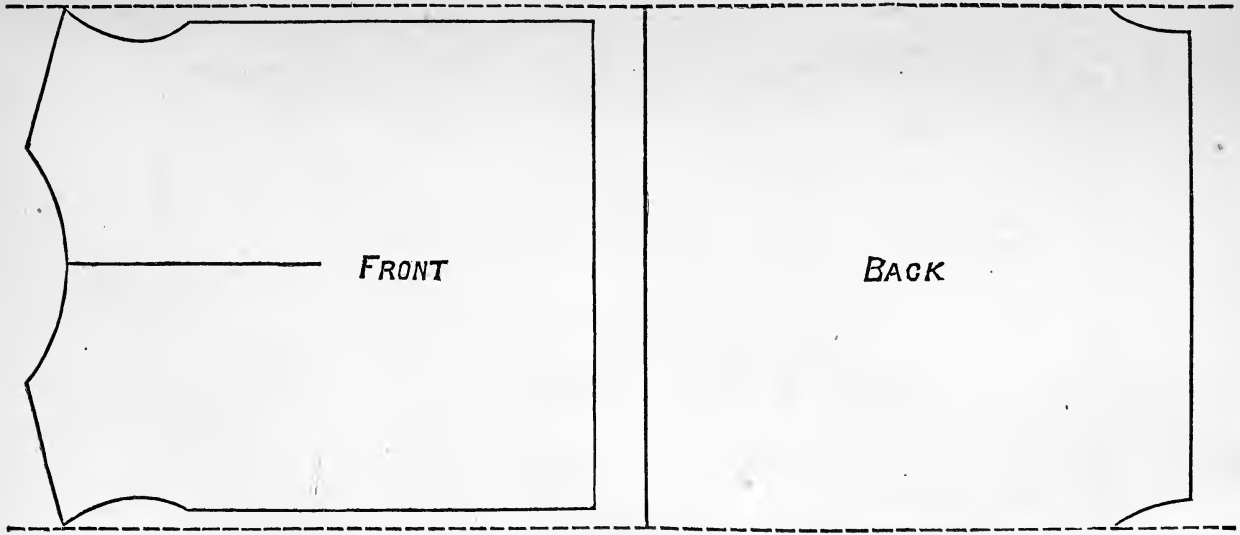


Fig. 54. Diagram for Smaller Pieces.

must be calculated, and the pattern pinned on to, or pencilled out on, the cloth. Fig. 55 does not give the entire length of the night-dress, but it is very easy to continue the perfectly straight lines until the breadths are as long as they are wished to be. Figs. 55 and 56, the simpler pattern, shall be described first. The front breadth of this night-dress for a person of medium height should be a yard and a half long from the shoulder to the hem, and the back breadth six inches less.

Fig. 55. Night Dress, Front and Back (Part of length only).



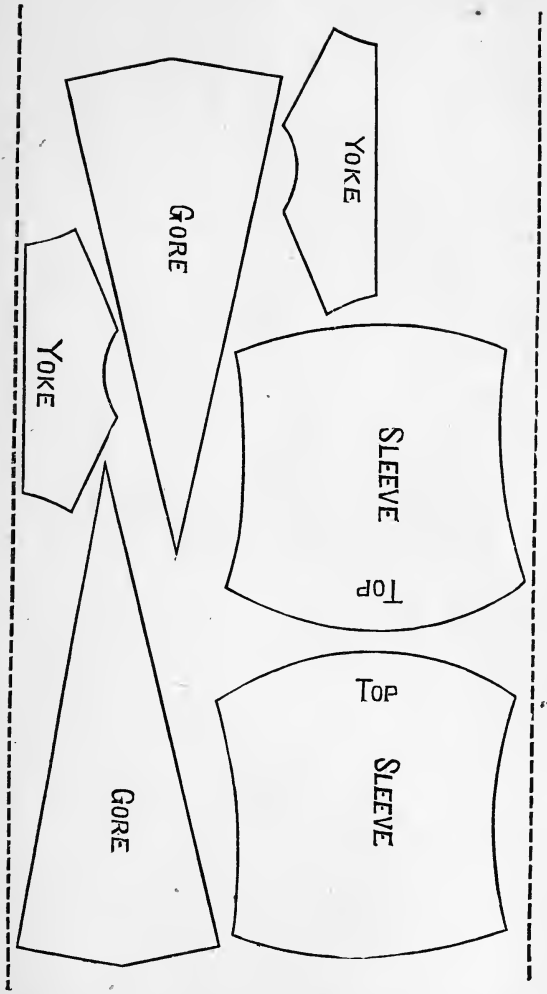


Fig. 56. Mode of Placing the Various Pieces of the Night Dress.

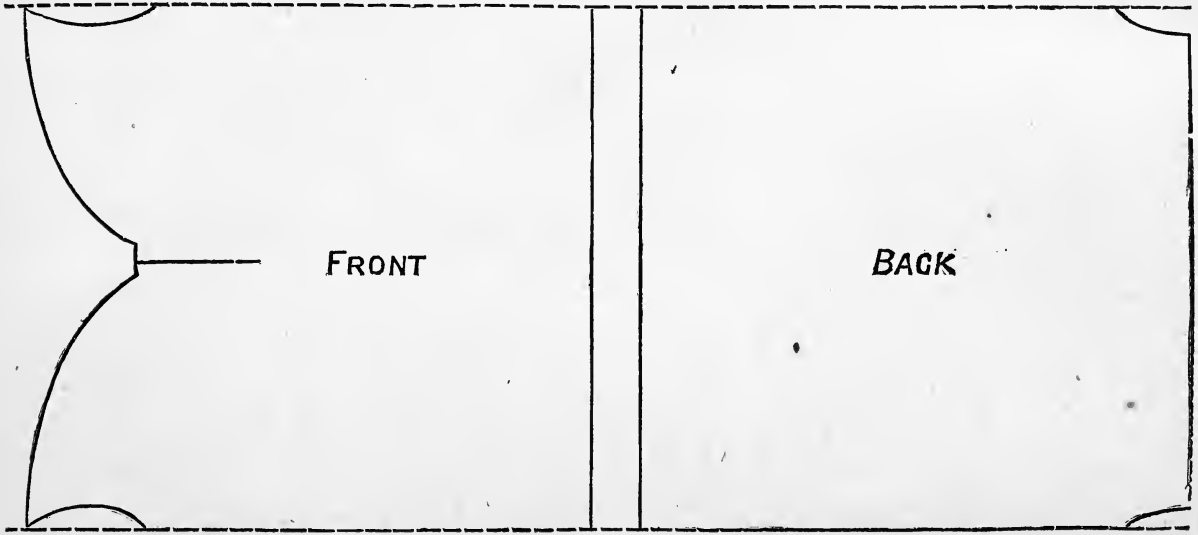
Before beginning to make up the night-dress, the gores must be cut out, and with them the sleeves and yoke-pieces. The gores are joined to the lower part of the night-dress on either side to give it additional fulness round the skirt, and the side seams should then be run and felled up to the arm-holes. A tolerably wide hem completes the lower edge of the night-dress, an inch and a half usually.

At the top the back is gathered between the two small marks on the illustration; in the front the line down the center from the neck represents the opening, and is from sixteen to eighteen inches long. The front of the night-dress on either side of this opening is tucked to within four inches of the arm-hole, the tucks being continued a little lower than the opening, until the width is sufficiently reduced to make the shoulder fit exactly to the shoulder of the yoke. The right side of the opening should fold over the other, and will require an extra piece put on, and the hem on the left side must be lined. This hem, and the piece fold-ing over it, which is double, are usually about an inch wide.

The sleeves should next be joined, and the narrower and straighter gathered into a wristband; the upper part is put plain into the armholes, any extra fulness being gathered at the shoulder. The yokes must be tacked together a little way from the edge, and first hemmed on the wrong side to the back, sleeves, and front shoulders, and then stitched on the right side. A straight band round the neck, and buttons and buttonholes down the front, complete the night-dress.

Figs. 57 and 58. This differs a little from the previous one; the back breadth is precisely the same but the front breadth is cut to fit into a pointed yoke, and is only three

Fig. 57. Model of Second Night Dress with Pointed Yoke (part of length only.)



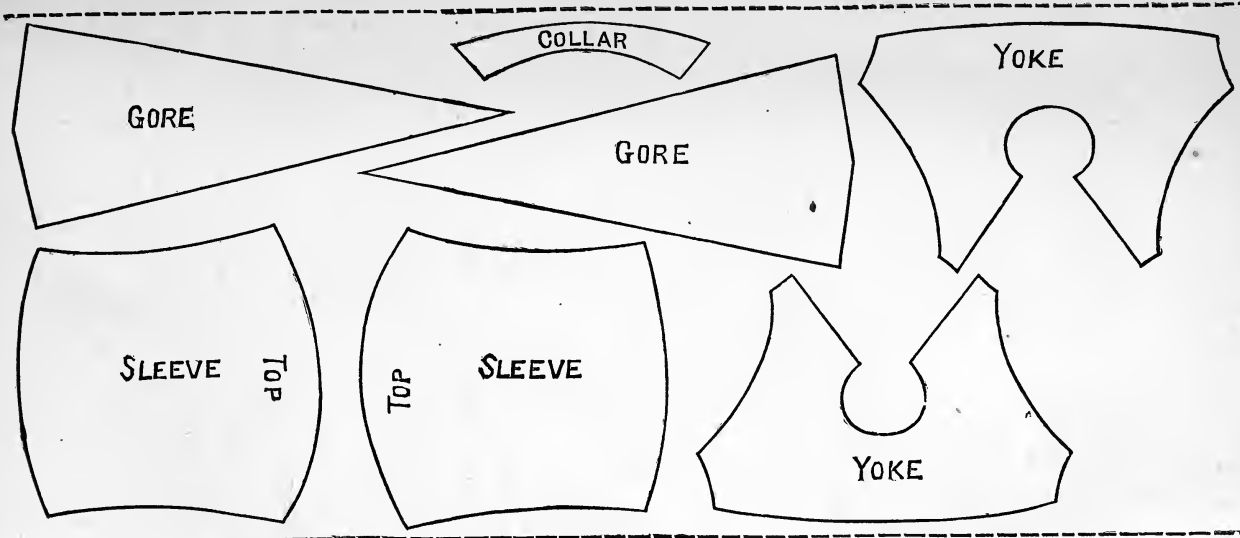


Fig. 58. Mode of placing the various pieces of the Second Night Dress.

inches longer than the back one. The mode of putting in the gores and sleeves is, however, exactly similar to that already described; the back and front breadths are gathered at the top, the two yoke pieces tacked together, and then hemmed to the back, front, and sleeves on the wrong side, and stitched on the right side. The gatherings in front should not be continued beyond the marks on the illustration, but between them on both sides, leaving plain spaces near the front and arm-holes. A narrow band is put round the neck, and the collar joined to it.

The piece of longcloth left between the second yoke and the selvedge will come in for cutting out bands, linings to hems, &c., all of which must be cut the length-way of the material.

Young ladies who have plenty of time at their disposal, and not much money to spend on trimmings, will find feather-stitching a very pretty way of finishing off bands and yokes. Sleeves wear better if the arm-holes are lined. This is done by cutting pieces of cloth about two inches wide, but the exact shape and size of the arm-holes, and hemming them neatly on the wrong side. The sleeve is then slipped in between the night-dress and the lining, and joined to both by fine hemming.

If several night-dresses are required, it will be found better to cut all the front and back breadths first, then the gores, which can be made to fit closely into each other, so that four gores can be cut out of the width, and lastly the sleeves, yokes, and bands; but the method illustrated Fig. 56, is the most economical for cutting out a single garment.

Night-dresses are frequently trimmed with embroidery, which is put on with a cording by most makers. This plan, although beautifully neat, is not altogether to be

adopted, as, when the embroidery is torn or worn, the cording has to be removed in order to replace it.

A better plan is to cord the night-dresses at the collar, front, and cuffs, to whip the edge of the embroidery, and draw it up to the fulness required to tuck in place, and neatly hem down the whipped edge just below the cord.

By this means the work can be removed and replaced with little trouble.

The same remarks apply to putting on lace, which should be sewn on the edge of the night-dress, and not put on with the cording. Before using any cord for cording underlinen, it should be scalded in boiling water to prevent shrinking when washed. Unless this precaution is taken, the cord will draw the cloth up into very unsightly wrinkles.

GUIDE

TO

DRESSMAKING.

CONTAINING

ALL AND COMPLETE INSTRUCTIONS IN MEASURING, FITTING, CUTTING BY MEASURE, MAKING UP, AND ALL THE OTHER DETAILS OF DRESSMAKING.

TO WHICH ARE ADDED

COMPLETE INSTRUCTIONS FOR CUTTING AND MAKING

LADIES' UNDERCLOTHING.

FIFTY-SEVEN ILLUSTRATIONS.

BOSTON:
J. HENRY SYMONDS, PUBLISHER,
68 DEVONSHIRE STREET.

JAN 78

LIBRARY OF CONGRESS
0 014 061 475 0